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## ARCHAEOLOGICAL NEWS<sup>1</sup>

### NOTES ON RECENT EXCAVATIONS AND DISCOVERIES; OTHER NEWS

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### GENERAL AND MISCELLANEOUS

**AN EPIGRAPHIC BULLETIN.**—In *R. Ét. Gr.* XXXIII, 1920, pp. 403-432, P. ROUSSEL gives a classified list of books and periodical articles relating to Greek epigraphy which have appeared in the years 1917-1919, together with brief indications of their contents.

**THE ARCHAEOLOGY OF WESTERN ASIA.**—In *Exp. Times*, XXXIII, 1921, pp. 37-39, A. H. SAYCE discusses the latest Babylonian, Hittite, Palestinian, and Egyptian discoveries that bear upon the interpretation of the Old Testament.

**CONSTANTINOPLE.**—Two Inscriptions.—Two inscriptions in Constantinople are published by K. LEHMANN in *Ath. Mitt.* XLII, 1917, pp. 185-190 (fig.); one an apparently Ephebic list of about 250 names, of late Hellenistic date, and possibly from Cyzicus, and the other from a Christian tombstone.

**CYPRUS.**—Archaic Sculptures.—In *Ath. Mitt.* XL, 1915, pp. 53-70 (4 pls.; 10 figs.), M. OHNEFALSCH-RICHTER publishes five archaic sculptures from Frangissa in Cyprus, now in the British Museum. Of these three, a four-horse chariot group and two bearded heads, are of terra-cotta, and are of local workmanship, influenced by both Greek and Phoenician art. The other two are beardless heads of limestone, sex uncertain.

**EMMONA.**—Excavations in 1916.—In *Jh. Oest. Arch.* I. XIX-XX, 1919, Beiblatt, cols. 155-164 (4 figs.), W. SCHMID describes the excavations at Emmona in 1916 and gives plans of the streets and buildings.

**NECROLOGY.**—Geoffroy d'Ault-Dumesnil.—The vice-president of the prehistoric section of the Association pour l'enseignement des sciences anthropologiques, Geoffroy d'Ault-Dumesnil, died at Paris, March 11, 1921, at the age of 78 years. His explorations, especially of the megalithic monuments of Brittany, and his collections of the lesser remains of prehistoric times, as well

<sup>1</sup> The departments of Archaeological News and Discussions and of Bibliography of Archaeological Books are conducted by Professor DEANE, Editor-in-charge, assisted by Professor SAMUEL E. BASSETT, Professor C. N. BROWN, Miss MARY H. BUCKINGHAM, Dr. T. A. BUENGER, Professor HAROLD N. FOWLER, Professor HAROLD R. HASTINGS, Professor ELMER T. MERRILL, Professor LEWIS B. PATON, Professor A. S. PEASE, Professor JOHN C. ROLFE, Dr. JOHN SHAPLEY, Professor A. L. WHEELER and the Editors, especially Professor BATES.

No attempt is made to include in this number of the JOURNAL material published after December 31, 1921.

For an explanation of the abbreviations, see pp. 129-130.

as the extent and sureness of his knowledge, were well-known and appreciated. Unfortunately he published almost nothing. (S. R., *R. Arch.* XIII, 1921, p. 153.)

**Alfred Cartier.**—Alfred Cartier, a scholar whose chief, but by no means sole interest was in prehistoric archaeology and the history of art, was born August 30, 1854, at Geneva where he died June 8, 1921. A very appreciative notice of his life and work, with a bibliography, is published by S. REINACH, *R. Arch.*, fifth series, XIV, 1921, pp. 179–181.

**E. Bormann.**—Eugen Bormann died March 4, 1917. He was born October 6, 1842, and succeeded Hirschfeld at Vienna in 1885. As a pupil of Mommsen he was especially interested in Latin inscriptions and devoted many years to the eleventh volume of the *C. I. L.* (*Jh. Oest. Arch.* I. XIX–XX, 1919, Beiblatt, cols. 347–350.)

**Max Dvorak.**—Max Dvorak, a pupil of Wickhoff and Professor of the History of Art at the University of Vienna, died at Vienna, February 8, 1921, at the age of 47 years. His best-known work, on the riddle of the art of the brothers Van Eyck, appeared in the *Jahrbuch* of the Austrian museums. He published also a monograph on the Palazzo Venezia and was editor of the *Jahrbuch* of the Zentral-commission for the study of monuments and of the short-lived *Kunstgeschichtliche Anzeigen*. (S. R., *R. Arch.* XIII, 1921, p. 152.)

**Robert de Lastegrie.**—In *R. Arch.*, fifth series, XIII, 1921, pp. 147–150, SALOMON REINACH contributes a notice of Robert de Lastegrie, who was for many years generally considered the chief of French mediaevalists. He was born at Paris, November 15, 1849, and died at the château du Saillant (Corrèze) January 29, 1921. He was not a very prolific writer, but his works are solid and valuable. Perhaps the most important among them is *L'architecture religieuse en France* (Vol. I, *Époque romane*, 1912), in which he maintains the derivation of Romanesque from Roman architecture.

**Jules Nicole.**—The foremost Swiss Hellenist, Jules Nicole, was born at Geneva in 1842 and died in the same city April 14, 1921. His most important single publication is that of the Geneva papyri (Vol. I, 1896); in one of these he embodied new evidence relating to the trial of Phidias (J. Nicole, *Le procès de Phidias*, Geneva, 1910). (S. R., *R. Arch.*, fifth series, XIV, 1921, p. 182.)

**Joseph Offord.**—Joseph Offord, hardly a professional archaeologist, but nevertheless author of numerous notes and articles on Egyptian, Syrian, and even Greek archaeology, died in London, January 31, 1920, at the age of 68 years. (S. R., *R. Arch.*, fifth series, XIII, 1921, p. 152.)

**W. R. Paton.**—The eminent Hellenist, W. R. Paton, died at Samos, April 21, 1921, at the age of 63 years. He was of Scotch origin and studied at Oxford. He married a native of Samos and settled at Vathy on that island. His earliest important work was the *Inscriptions of Cos* (1891, in collaboration with Hicks), his latest the edition and translation of the *Greek Anthology* (1916–1918, Loeb Classical Library). (S. R., *R. Arch.*, fifth series, XIV, 1921, p. 182.)

**Samuel Ball Platner.**—Samuel Ball Platner was born at Unionville, Connecticut, December 4, 1864. He was graduated from Yale College in 1883 and received the degree of Ph.D. from Yale after two years of study, in 1885. In the autumn of that year he became instructor in Latin and French in Adelbert College of Western Reserve University, at Cleveland, Ohio. He was made Assistant Professor of Latin in 1890, Professor of Latin in 1892. He was

Secretary of the Managing Committee of the American School of Classical Studies in Rome, 1897-1911, Annual Professor in that school, 1899-1900, President of the American Philological Association, 1900-1901. He was a member of the Archaeological Institute for more than twenty-five years and for several years was a member of the Council. His published writings, apart from brief articles and reviews, were few. The most important is his *Topography and Monuments of Ancient Rome* (1904, 2nd ed., 1911), an admirable and very trustworthy book. A *Dictionary of Roman Topography*, begun in collaboration with Mr. Thomas Ashby of the British School at Rome, is to be completed by Mr. Ashby. It was in order to finish this work that Professor Platner sailed for Europe in August, 1921.<sup>1</sup> He died suddenly at sea, August 20, of heart failure. No man was ever of a more lovable disposition.

Quis desiderio sit pudor aut modus

Tam cari capitis?

H. N. F.

**André de Ridder.**—The death of André de Ridder, May 12, 1921, took from the Louvre another of the distinguished members of its staff. He passed from the École Normale to the École d'Athènes, and at Athens he prepared the catalogues of the bronzes of the Archaeological Society and of those found on the Acropolis (1891 and 1896). The best known among his other works are the *Catalogue des vases peints de la Bibliothèque nationale*, the *Catalogue de la collection de Clerq* (1904-1911), and the catalogue of the bronzes in the Louvre. (ÉTIENNE MICHON, *R. Arch.*, fifth series, XIV, 1921, pp. 182-184.)

**NORTHERN DALMATIA.**—Various Discoveries.—In *Jh. Oest. Arch. I.* XVIII, 1915, Beiblatt, cols. 175-188 (10 figs.), A. COLNAGO gives the results of his excavations in Northern Dalmatia. At **Maslenica** two graves containing coins of Constantine I and II were opened. At **Krupa** parts of the town wall were examined and one of the gates apparently located. The contents of four of the graves found at **Starigrad** (Argyrunum) in 1913 are described. Further investigations of the Roman roads in Northern Dalmatia were made. Small objects from **Medvigje** and **Ervenik** and Latin inscriptions from the necropolis at **Cyjina Gradina** are published.

**SOFIA.**—Small Reliefs.—In *Jh. Oest. Arch. I.* XIX-XX, 1919, Beiblatt, cols. 43-50 (7 figs.), G. KAZAROW publishes seven small reliefs, all but one fragmentary, found in Bulgaria. Six are in Sofia and one in the gymnasium at Rasgrad. Two represent the Thracian horseman, one Dionysus, and two Mithra.

**SOUTHERN ISTRIA.**—Ancient Villas.—In *Jh. Oest. Arch. I.* XVIII, 1915, Beiblatt, cols. 99-164 (41 figs.), A. GNIRS describes in detail the remains of the elaborate villa excavated by him on the south bank of the Val Catena, on the island of Brioni Grande, and publishes a sketch of a restoration. He also gives an account of various ruins on the north bank and describes the remains of the Roman villa on the bay of Olmo Grande, Southern Istria.

**THRACE.**—The Necropolis of Elaeus.—In *C. R. Acad. Insc.* 1921, pp. 130-136, C. PICARD reports that the excavations begun in the necropolis of Elaeus in Gallipoli in 1915 (see *ibid.* 1916, pp. 40-47; *A.J.A.* XXI, 1917, p. 93) were resumed in 1920 and have resulted in the discovery of 28 graves. The fact that most of these burials were in pithoi indicates that the part of the cemetery recently excavated is older than the earlier excavated portion, which contained some sarcophagi. This inference is confirmed by the character of the

pottery found in the graves. The few figured vases found were of the black figured style, indicating that this part of the necropolis dates from the late sixth and the early fifth centuries B.C.

## EGYPT

**THIRTY YEARS' PROGRESS IN EGYPTOLOGY.**—In *Exp. Times*, XXXIII, 1921, pp. 110-114, W. E. PETRIE gives a survey of the recent discoveries in Egypt and of the progress that has been made in tracing the history of civilization in that country.

**THE EGYPTIAN EXPEDITION OF THE METROPOLITAN MUSEUM.**—A special number of *B. Metr. Mus.*, supplementary to that of November, 1921, is devoted to reports on the activities of the Egyptian Expedition of the Metropolitan Museum in 1920-1921. A prefatory note by A. M. LYTHGÖE (pp. 3-4) is followed by an account of the excavations at **Lisht**, by A. C. MACE (pp. 5-19; 21 figs.). Here the investigation of the pyramid of Amenemhat I was resumed after an interval of six years. On its western side the house walls of a settlement of much later date than the pyramid were first studied and removed. Numerous small objects illustrating the daily life of Egyptian villagers were found. In the brick silos of this date some glazed amulets were discovered which indicated that the period of the village was not later than Dynasty XXII. On the XIIth Dynasty level a conspicuous monument is a large mastaba of white limestone, with a solid core of bed rock. It was planned as a part of the pyramid buildings, and was probably intended for the burial of a relative of the king; not, however, the queen, since the reliefs discovered indicate that the person commemorated was a man. Some of the foundation stones were reused stones of the Old Kingdom. North of the mastaba, in a corridor 14 m. wide between the inner enclosure of the pyramid and a brick retaining wall was a double row of burial pits which were no doubt the tombs of the princesses. All had been thoroughly plundered in ancient times. A part of the base of the pyramid was uncovered. Quarriers had not left a single casing-stone. The most interesting find of the season's work was a foundation deposit, in which were rough bricks containing plaques with the name of the king and of the pyramid. The latter was Isut-khau. It had been supposed that the name of the pyramid was Kanefer, but perhaps this is to be recognized as the name of the district. N. DE G. DAVIES describes the work of the Museum for the Tytus Memorial Fund in the study and copying of the paintings in the tomb of Neferhotep at **Thebes** (pp. 19-28; 11 figs.). Excavations in the Theban necropolis are the subject of an article by H. E. WINLOCK (pp. 29-53; 30 figs.). In the regions south of **Deir el Bahri** some unfinished tombs of the XIth dynasty were discovered. The platform near which these tombs are grouped was cleared and it was proved that the tomb discovered by Mond, though less monumental than might have been expected, and outside the temple axis, is the royal tomb, probably that of the last king of this line. The most important discovery was made in the XIth Dynasty temple originally excavated by Naville at Deir el Bahri. The shrines in the ambulatory about the pyramid, according to Mr. Winlock's theory, were earlier than the temple itself, and the king Mentuhotep with whom they were associated therefore earlier than the Mentuhotep who built the temple. Mr. Winlock's chronology was strikingly confirmed by his discovery of two tombs in positions related

to the two northernmost shrines, but outside the hypostyle hall beneath which other tombs of this series were discovered. One contained the sarcophagus of the queen Aashaft. The sarcophagus is a fine example of Middle Kingdom sculpture. The coffin contained the mummy of a young woman, accompanied by traces of her ornaments. Many folded sheets of linen were laid over the mummy. The other contained the remains of an infant princess named Maît, encased in a coffin and sarcophagus far too large for the child. This tomb, though it had been entered, had not been plundered, and the wrappings of the mummy contained five necklaces of gold, silver, and precious stones. H. G. EVELYN WHITE (pp. 54-62; 11 figs.) describes researches in the monasteries of Wady'n Natrûn. Architectural photographs were made, and some valuable manuscript fragments were discovered.

**RECENT EXCAVATIONS OF THE SERVICE DES ANTIQUITÉS.**—In *C. R. Acad. Insc.* 1920, pp. 359-366, PIERRE LACAU reports on the activities of the Service des Antiquités de l'Égypte in 1919-1920. At Denderah M. Baraye has completed the excavation of the Mammissi or birth-temple attached to the great temple of Hathor. It dates from the reign of Nectanebo II, and its decorations relate to the birth of Horus. Near this building are the remains of one of the most ancient Christian basilicas discovered in Egypt. At the right of the temple has been found the rectangular basin of an artificial lake. It is evident that the arrangement of a temple precinct resembled that of a great private estate. At Achmounein M. Lefebvre has discovered an important tomb of the Ptolemaic period, constructed by a high priest of Thoth. The walls are covered with funeral and genre scenes and inscriptions. There are some novel elements in the scenes depicted, such as the representation of an elephant; and the style reflects Greek influence. In the burial pit were three sarcophagi, one of which contained a wooden coffin of mummy shape, remarkable for an inscription which was executed in small bits of colored glass paste. Not far from this site was a necropolis of the mummied ibises of the nome.

**CAIRO.**—An Edict of Hadrian.—In *R. Ét. Gr.* XXXIII, 1920, pp. 375-402, P. JOUGET publishes and comments on an edict of Hadrian of which two papyrus copies are found in the Museum at Cairo. It announces the postponement of the collection of taxes in certain districts of Egypt in view of the failure of the usual irrigation from the Nile. It is to be dated 136 A.D.

**DEIR-EL-BERSHEH.**—The Tomb of Dehuti-Nekht.—In *B. Mus. F. A.* XIX, 1921, pp. 43-46 (5 figs.), D. DUNHAM describes the contents of the rock-cut tomb of Dehuti Nekht and his wife, excavated at Deir-el-Bersheh by the Harvard University-Museum of Fine Arts Expedition in 1915. Two remarkable wooden sarcophagi, each consisting of two cases, the interiors of which show paintings of numerous figures and objects designed for the service of the souls within, were found in this tomb, and have now been installed in the Museum of Fine Arts. Numerous models in wood came from the same tomb, including many boats.

**FARAS.**—The Oxford Excavations.—In *Ann. Arch. Anth.* VIII, 1921, pp. 65-104 (20 pls.), F. LL. GRIFFITH continues his report on the Oxford excavations in Nubia (see *ibid.* VIII, 1921, pp. 1-18, and *A.J.A.* XXV, 1921, p. 292). There are few traces of settlement in Nubia in the period of the Old Kingdom. In the period of the Middle Kingdom the country between the First and Second Cataracts was occupied by communities of Reisner's "C-group." The

remains indicate that they were a pastoral people. A sub-division of the chronology of this period, based on the types of graves, has been attempted. Remains of Egyptian fortresses show how the authority of Egypt was maintained in this remote region. Temples are found at some of the great centres. By the time of Sesostri I the C-group civilization was practically extinct in lower Nubia. A culture somewhat less dominated by Egypt is represented by the necropolis of Kerm, above the Third Cataract. With the rise of the Theban power of the New Kingdom all independent civilization in Nubia was overwhelmed. The region was governed by an Egyptian viceroy, and imposing temples were built. None of the temples of Nubia, however, are later than the time of Rameses II. At Faras the Oxford Expedition has excavated a cemetery of the C-group. The graves are oval pits enclosed by circular superstructures of rubble with flat roofing slabs. Five stelae of white marble were found in the cemetery, but it is uncertain whether they were intended to mark graves. The cemetery had been plundered. Fragments of clothing, most commonly of leather, were found; and beads in the graves of women and children. The pottery discovered was not in the graves themselves, but on the old ground level within the superstructures. Some was of Egyptian wheel-made ware, some of local handmade. Most of the material in this cemetery is later than Dynasty XII. Near the proto-dynastic village of Faras are the remains of a fort of the Middle Kingdom, measuring about 70 m. by 80 m., and built of mud brick, surrounded by a solid wall 3.3 m. thick. Few objects were found in it; but mud sealings discovered here showed designs characteristic of the Middle Kingdom. The most important monuments of the New Kingdom discovered at Faras are the following: (1) Ruins of a temple of Hathor on an isolated rock south of the Meroitic enclosure, originally built early in the New Kingdom period, and later restored in limestone brought from Egypt by Hatshepsut; (2) a grotto cut in the side of the rock facing the river in the reign of Rameses II, probably a shrine; (3) a temple of Rameses II, now represented by a number of sculptures and inscribed blocks in the southwest angle of the great Faras enclosure; (4) a temple of Thutmosis III, of which only fragments are preserved, on the west side of the citadel; (5) a great temple of Tutankhamun north of the walled town, covering an area 56 m. by 25 m. and consisting of a colonnaded court, hypostyle hall, and sanctuary. Numerous sculptured blocks of this temple indicate that the building was dedicated to the king himself. A fragment of a granite group representing a king of the XVIIIth Dynasty between Ammon and another god has a long inscription in honor of the king, who was apparently one of the Akhenaton group, probably Tutankhamun.

**KOUBANIEH.**—*The Cemeteries.*—In *R. Arch.*, fifth series, XIV, 1921, pp. 158–163, EDOUARD NAVILLE gives a brief summary of the results of Dr. Junker's excavations at Koubanieh, near Assuan (*Bericht über die Grabungen der Akademie der Wissenschaften in Wien auf den Friedhöfen von El-Koubanieh-Süd* (Winter 1910–1911); *ibid.*, *El-Koubanieh-Nord* (Winter 1910–1911). The two cemeteries are not of the same date, the southern one being the earlier. Both are Nubian, rather than Egyptian. Their dates range from Reisner's period A to his period C. In general Junker's results confirm Reisner's conclusions, but there are details in which they disagree.

## BABYLONIA AND ASSYRIA

**ASSYRIAN CHRONOLOGY.**—The excavations of the *Deutsche Orient-Gesellschaft* at Assur, the ancient capital of Assyria, have yielded a number of lists of kings that are of the utmost importance in reconstructing the chronology of the kings of Assyria, and incidentally also of the kings of Babylon. This material has been gathered, translated, and tabulated by E. F. WEIDNER in *Mitt. Vorderas. Ges.* XXVI, 1921, 2, pp. 1–66 (5 pl.). Eleven fragments of lists of Assyrian kings have been discovered. (1) Two lists give the names of the kings only in chronological order. (2) Two lists give the names of the kings with remarks in regard to their family relationship to their predecessors. (3) One list gives the kings of Assyria and of Babylon in synchronism, arranged according to the order in which they began to reign. (4) Five lists give the kings of Assyria and of Babylon in parallel columns of contemporaneous reigns. (5) One list gives the eponyms for a series of years beginning with Adadnirari I and continuing down to Ashurbanipal. On the basis of these texts it is now possible to reconstruct the entire list of Assyrian kings from Puzur-Ashir I (ca. 2100 B.C.) to Sin-shar-ishkun and the fall of Nineveh in 606 B.C. The synchronistic lists also throw a flood of light on Babylonian chronology since they enable us to fill up the gaps in the great Babylonian lists A and B. Weidner now estimates the beginning of the dynasty of Amurru, of which Hammurabi was the sixth king, at 2057 B.C. This is a difference of 168 years from the date 2225 B.C. supposed to have been established astronomically by Kugler and accepted by E. Meyer and many other Assyriologists. In *R. Assyr.* XVIII, 1921, pp. 83–94, W. F. ALBRIGHT subjects Weidner's conclusions to an elaborate criticism, and comes to the conclusion that he has made several mistakes in his calculations and that the beginning of the dynasty of Amurru is still to be placed where Kugler has fixed it.

**BRITISH MUSEUM EXCAVATIONS IN BABYLONIA.**—In *Archaeologia*, LXX, 1918–1920, pp. 101–144 (6 pls.; 13 figs.), R. CAMPBELL THOMPSON reports on the excavations which he conducted for the British Museum in 1918 on the mound of Abu Shahrain, the site of ancient Eredu. The following are his principal conclusions. (1) There was not much occupation of the mound after Sumerian times. This is clear from the lack of later objects, and from the character of references to Eredu in Assyrian cuneiform texts. (2) The later Sumerians used the mound as a necropolis. Many Sumerian interments were found, generally near the surface, and accompanied by pottery of Sumerian type. The lack of larnax coffins indicates that there was no extensive occupation of the site in Assyrian times. Records found in the excavations show that restorations on the site were carried out by Nur-Immer, Bur-Sin, and Ur-Engur. The buttress of plano-convex bricks discovered by Taylor shows that the Sumerians built here at an early period. (4) Before the Sumerian occupation the city of Eredu, like other cities in this region, was inhabited by a prehistoric race identical with the people found by De Morgan at Susa and Musian. This people seems to have migrated from the Hindu-Kush. Many fragments of their pottery, painted with geometric designs in black, were found, as well as numerous other objects of clay and stone. (4) By the evidence of mussel-shells it is shown that Eredu was not on the sea, but near the tidal water of the Euphrates lagoons. In *Proc. Soc. Ant.* XXXII, 1920, pp. 22–42 (26 figs.), H. R. HALL describes the excavations which he conducted in Meso-



potamia for the British Museum in 1919. At Abu Shahrain, continuing Captain Thompson's excavations, he discovered a quantity of stone implements, pottery, clay sickles, etc., of the chalcolithic period, and uncovered the remains of a series of Sumerian houses, the walls of which were built of crude brick and covered with stucco. A bastion of rough limestone blocks is of interest because the use of stone is so rare in Babylonia. At ancient Ur (Tell el Mukayyar) the east face of the temple-tower or ziggurat was cleared to its base; a palace of the kings Ur-Engur and Dungi of the "First" Dynasty of Ur was excavated, and a part of the wall of the temenos of Nannar, with casemates, was found. Streets and tombs of the late Babylonian city were discovered, and fragments of portrait statues in dolerite, probably belonging to the time of the destruction of Ur by the Elamites, 2350 B.C. In the graves were burial pots and larnaces, with small pottery and other objects. At Tell el Ma'abed or Tell el'Obeid four miles west of Ur, finds of special interest were made. Within the walls of a pre-Sargonic building, and under a brick platform built by one of the later kings of Ur was found a cache of copper and other objects. Some seem to have been parts of a throne which was supported on the backs of copper lions. The heads of the lions, which are finely executed, seem to have been cast. The place of the clay core was taken by bitumen, in order to reinforce the copper; so the heads exist both in the bitumen cast and in the copper shell. They had tongues of red jasper, teeth of shell, and eyes of blue stone, shell, and red jasper. Other heads of animals and birds were found, and it has been possible to transport some of these to England. The most remarkable object discovered was a copper relief, about three feet high, representing the lion-headed eagle, Imgig, the tutelary genius of Lagash, holding two stags by the tails. This has also been removed to England. An interesting architectural find was a group of mud pillars ornamented with geometric patterns in mosaic.

## SYRIA AND PALESTINE

**THIRTY YEARS OF PALESTINE EXPLORATIONS.**—In *Exp. Times*, XXXIII, 1921, pp. 87-92, R. A. S. MACALISTER traces the progress of excavation in Palestine during the thirty years that have elapsed since the first work was begun by W. F. Petrie at the mound of Tell-el-Hesi, the Biblical Lachish, down to the present excavations that are going on at Askalon.

**ASKALON.**—**Reports of Excavations.**—In *Pal. Ex. Fund*, LIII, 1921, pp. 162-172, J. GARSTANG and W. J. PHYTHIAN-ADAMS discuss the results of the excavations at Askalon up to the time of writing in October. Four archaeological periods are now clearly recognizable: first, the Canaanite, extending from about 1400 B.C. to 1100 B.C. Here appear the Mycenaean iron glaze ware, the base ring jugs, cyma bowls and wish-bone handles that are characteristic of the Canaanite period in other mounds of Palestine. Near the top of this period an alabaster fragment of the XIXth dynasty was discovered. Second, the Philistine period. This presents a homogeneous and unbroken culture from the end of the XIXth dynasty to the intrusion of new influences from the West. Third, the Greek period; and fourth, the Roman. The clear discrimination of the Philistine level from the earlier and the later levels is expected to do much toward the solution of the problem of the origin and character of Philistine civilization.

**BETH-SHAN.**—**The Excavations of 1921.**—In the *Pennsylvania Gazette*, March 3, 1922, p. 441 there is a report of the excavations carried on for the University of Pennsylvania by Clarence S. Fisher at Beisan, the ancient Beth-Shan, or Scythopolis in Palestine. The work was begun in June 1921 and continued until October. The city was at one time extensive, but the citadel was comparatively small and at least seven different cities were built upon it. This first campaign was largely devoted to uncovering the top of the mound where there were remains of an Arab city. Below it was a Byzantine city with some large churches elaborately decorated, and below this a Roman city. A deep trench was also dug to the lowest stratum which was found to date from about 1700 B. C., i.e. before the Semites entered Palestine. The most important single object discovered was "a large stela inscribed with hieroglyphic characters of about the fourteenth century." The line of the old city wall can be traced on the west and north, and ruins of temples, theatres and public buildings belonging to the Scythopolis of the classical period are to be seen covering an extensive area. The complete excavation of the site will take many years.

**JERUSALEM.**—**The Temple-Mount.**—In *Exp. Times*, XXXII, 1921, pp. 506–507, A. H. SAYCE discusses the Temple in the light of the latest archaeological researches, particularly the recently published report of Captain Weill, *La Cité de David* (Paris, Geuthner, 1920). Mount Zion was the rocky spur between the Kidron and the Tyropoeon valleys. The Jebusite fortress was at the southern end, the Temple-mount was in the middle, and to the north was Ophel, separated from the Temple-mount by a depression and a cavern containing Canaanite tombs. The name Uru-Salim, or Jerusalem, as it is written in the Amarna letters, is Babylonian, and this indicates that the town was of Babylonian origin and dated from the period of Babylonian supremacy in the west as early as the dynasties of Akkad and of Ur. The double cave under the Mosque of Omar is a sanctuary of the neolithic age, and the Temple-mount continued to be a sanctuary of the Babylonian immigrants of the Bronze Age. In one of the Amarna letters the king says: "The city of the mountain of Jerusalem, the name of which is the city of Bel-En-Urta (*NIN-IB*) has revolted." This is the origin of the puzzling *Yahweh Yireh* of *Gen.* xxii, 14. *Yahweh* has displaced the "owner" (Semitic *ba'al*, Sumerian *en*) and *Yireh* is the etymological equivalent of *Urta*. In the geographical list of Thutmosis III *Har-el*, "the mount of God," occurs where Jerusalem would be expected, and this is the origin of *Ariel*, the name that both Isaiah and Ezekiel apply to the Temple-mount.

## ASIA MINOR

**BOGHAZKEUI.**—**The Palace of the Chatti.**—In *Ath. Mitt.* XLII, 1917, pp. 99–170 (25 figs.) V. K. MÜLLER discusses the five structures uncovered at Boghazkeui in 1906 and the following years, places the type of structure midway between the simplicity of the Mesopotamian and the complexity of the Cretan palace, and emphasizes the influence of the west and the north, rather than the east, upon the shape of the palace of the Chatti.

**CILICIA.**—**A Journey in 1914.**—In *Jh. Oest. Arch. I.* XVIII, 1915, Beiblatt, cols. 5–60 (22 figs.), J. KEIL and A. WILHELM give a general report of a journey made by them in 1914 in Cilicia. Starting from Alaja (the ancient Korakesion) they visited Anemurion, Aphrodisias, Seleucia on the Calycadmus, Olba,

Corycus, Elaiussa-Sebaste, Hierapolis-Kastabala and Anazarba. Various inscriptions were found. Full publication will be made later.

**EPHESUS.—Excavations in 1913.**—In *Jh. Oest. Arch. I.* XVIII, 1915, Beiblatt, cols. 77–88 (5 figs.), R. HEBERDEY reports that in 1913 an elaborate fountain building was uncovered at Ephesus. It stands on a podium with eight columns in front. Its dimensions are, width 29.20 m., length 37 m. In Christian times a small chapel was erected within the building. A much injured life size portrait head was found. *Ibid.* cols. 279–286, J. KEIL objects that the building was not a fountain, but a sanctuary. He also reports upon his examination of the “wall of Lysimachus,” part of which was built in Byzantine times, and publishes three late Greek inscriptions.

**PHOCAEA.—Recent Excavations.**—In *C. R. Acad. Insc.* 1921, pp. 119–129, F. SARTIAUX reports the resumption of researches on the site of Phocaea (see *ibid.* 1914, pp. 6–13). In the vicinity of the previous excavations have been found (1) a number of early Christian tombs; (2) a great mosaic of elegant Hellenistic design, forming part of the pavement of a peristyle surrounding an interior court; (3) a sarcophagus containing fragments of Myrina figurines; (4) a stone of palaeolithic form; (5) fragments of a gray pottery, difficult to date, but recalling Trojan ceramics. Exploration of the promontory of Phocaea has yielded fragments of pottery dating from the Mycenaean to the Roman period. A study of the geological history of the promontory shows that it was originally an island. This fact confirms a tradition preserved by Nicholas of Damascus (Müller, *Fr. Hist. Gr.* III, p. 53, fr. 387) and identifies the “island” of Bacchium described by Livy (XXXVII, 21).

**SAMOS.—Inscriptions from the Heraeum.**—Inscriptions from the Heraeum of Samos, found by the German excavators up to June, 1914, are published by M. SCHEDE (*Ath. Mitt.* XLIV, 1919, pp. 1–46; 2 figs.). They date from the Athenian conquest in 439 B.C. to Roman times, and are chiefly euergetic decrees (cf. *Ber. Kunsts.* XLI, 1920, pp. 117–131; *A.J.A.* XXV, 1921, p. 87).

## GREECE

**ACTIVITIES OF THE FRENCH SCHOOL AT ATHENS.**—In *C. R. Acad. Insc.* 1921, pp. 35–46, T. HOMOLLE presents a summary report of the activities of the French School at Athens in the year 1919–1920. One of the students, M. Demangel, has made a new study of the archaic relief in the Acropolis Museum, representing a figure entering a chariot. He believes that the person represented is Artemis, and that the relief is from a building connected with the cult of Artemis Brauronia on the Acropolis. M. Demangel has made excavations on the site of the temple of Athena Pronaia at Delphi, showing the varying extent of her precinct at different periods. In the seventh century there was a polygonal circuit wall. In the sixth century the precinct was extended towards the east and south. Fragments of ashlar wall built in the fourth century to replace polygonal wall also of the fourth century were discovered. It is proposed to identify the temple of Athena Pronaia as the so-called “temple of the perjurers,” because near it are the socles of stelae similar to those near the adjoining two treasuries, to which this name has hitherto been given, and because an inscription from one such stele was discovered, recording the confiscation of forfeited lands to the profit of the treasury. By trial diggings parts of the foundation of a circular building were found near the tholos, indi-

cating that an earlier tholos had existed on this site. M. Renaudin has recognized on a height called Kastraki, near Port Tholon, southwest of Nauplia, an important prehistoric settlement which he would identify with Asine. He has also begun the exploration of a Mycenaean necropolis at Scala Skoinochori, northwest of Argos. A catalogue of the Thera vases in the possession of the French School has been prepared by M. Renaudin. He assigns a later date to the characteristic pottery which has hitherto been attributed to the close of the Middle Minoan period and the beginning of the Late Minoan. M. Dreyfus made a journey of archaeological exploration in the region of Pangaeum, and studied inscriptions at Delphi.

**AEGIRA.**—**Discoveries in 1915.**—In *Jh. Oest. Arch. I.* XIX-XX, 1919, Beiblatt, cols. 1-42 (25 figs.), O. WALTER describes the ancient remains of Aegira which he explored in 1915. The town wall, which in places is finely preserved, can be followed for most of its circuit. Northeast of the acropolis is a level space, partly supported by terrace walls, upon which are remains of several buildings, among them a theatre. Some of the seats and portions of the stage buildings were visible without excavation. There were two *διαζώματα*. Northeast of the theatre was a small prostyle temple, identified as the temple of Zeus. Near the south wall were found a headless statue in armor and a large bearded head of Zeus (see below) identified as the cult statue by Euclides mentioned by Pausanias. North of this temple are several small ruined buildings. Parts of an aqueduct were noted; also part of the marble torso of a boy, and an inscription of the fourth century with the name *Ἀστροπιδῆς*, not otherwise known.

**ATHENS.**—**The Nike Temple.**—Results of more accurate measurements and of identifications of new blocks of the Nike Temple are given by A. K. ORLANDOS in *Ath. Mitt.* XL, 1915, pp. 27-44 (2 pls.; 11 figs.). (1) Measurements of Ross and Le Bas are corrected for crepis, intercolumniations, parastades and orthostatae. (2) A block of the profiled sub-base of the grating between columns and antae of the cella shows that the grating was put in when the temple was built. Originally there was a profiled sill in the middle opening. (3) The blocks of the cella walls were laid *φορηδόν*, the successive layers diminishing in height. (4) The plan of the temple was not rectangular but trapezoidal, due either to carelessness or to haste. (5) Of the blocks of the frieze, *o* should be placed third from the east on the south side, and *m* and *g* third and fourth on the north side. (6) Places are assigned to two new geison blocks and to one already identified by Stevens. (7) Sima blocks have been identified; three served as bases for acroteria.

**Ostraca from the Ceramicus.**—The most important ostraca from the German excavations in the Ceramicus, together with others already known, are published by A. BRUECKNER in *Ath. Mitt.* XL, 1915, pp. 1-26 (4 pls.; 10 figs.). Most of these have to do with the party conflicts of 450-440 B.C., i.e., a contest between Thucydides, son of Melesias, and Cleidippides, and an attempt to ostracize Damon, son of Damonides,—both Cleidippides and Damon being partisans of Pericles. An ostrakon marked *δημῶλης* and another marked *δημῶλεες* (i.e., "he who has lost his *δῆμος*"), belong to the time before Solon, and indicate early steps in the development of the Cleisthenic ostracism.

**ELIS.**—**Excavations in 1914.**—In *Jh. Oest. Arch. I.* XVIII, 1915, Beiblatt, cols. 61-76 (5 figs.), O. WALTER reports upon the excavations carried on at Elis

in 1914. Temple C proves to have been rebuilt in late times. North of it was a building of sun-dried brick and still farther north a temenos in which vases and terra-cottas were found; also terra-cotta heads, some of life size, a statuette of Artemis and an archaic inscription on bronze written boustrophedon. Further excavations were carried on at the stage buildings of the theatre. To the northwest some late graves were opened, in one of which was found an oval gold plate with the figure of Athena armed with shield and spear upon it.

**MYCENAE.—The Excavations of the British School.**—In *The Times Literary Supplement* (London), October 13, 1921, p. 660, A. J. B. WACE reports on the second season of study and excavation at Mycenae by the British School in Athens. (For an account of the first campaign, see *ibid.* June 24, 1920 and August 19, 1920; see also *A.J.A.* XXV, 1921, pp. 87-88.) In the region of the Grave Circle the Ramp House proved to be of megaron type; it dates from the Third Late Helladic period. Walls of the First and Second Late Helladic periods were discovered below it, and fragments of frescoes with graceful naturalistic designs. At a lower level were remains of the Middle Helladic age, including some graves, which show that the Grave Circle included only a part of the cemetery which originally existed on this site. Study of the Lions' Gate proved that the relief was cut out with the use of the saw and the drill. The lions' heads may have been of steatite. The gateway was originally roofed. On the summit of the acropolis the plan of the palace was studied. There are traces of settlement in the Early Helladic period, and of construction in the Middle Helladic period. Early in the Late Helladic a palace was built here, the home of the kings who were buried in the Shaft Graves. Of this structure only fragments of walls, frescoes, pottery, and miscellaneous debris remain. The later palace of the Late Helladic period was much more extensive, including "a large court lighting the rooms and corridors looking on it, two entrances, a large hall with columns, storerooms, staircases, and at least two storeys." A feature of striking interest is a great staircase with lobbies and landings like that of the stairway at Cnossos. New fragments of the stucco decoration of the great hall were found, fallen face downward on the pavement, and injured by the fire which destroyed the palace. From the porch of the megaron staircases and a lobby led to the domestic apartments. Here was a stepped tank, covered with red stucco. A magazine containing a number of inverted jars and much broken pottery was found. Excavations near the carriage road, south of the Treasury of Atreus, resulted in the discovery of three rock-cut tombs. The first contained a single skeleton, some terra-cottas and a carnelian sealstone showing a man vaulting over a bull. In the second were remains of several burials, many sherds, and some complete vases of the Third Late Helladic period. It is evident that such tombs were reopened from time to time for new burials, and that on these occasions objects connected with earlier burials were swept aside and broken. The largest of the three tombs has not yet been completely excavated. In the dromos were sixteen skeletons and a great quantity of pottery fragments. Another cemetery of more rudely cut tombs was discovered on the north slope of Kalkani hill. This goes back to the beginning of the Late Helladic age, and has yielded many small objects of interest, including a necklace of crystal, carnelian, glass, gold, and amber beads; painted vases, including a fine libation vase, perhaps imported from Crete; and several beautiful intaglios, two of which show a cow suckling a

calf, and two the Great Mother holding her snakes, and attended by her lions, with the symbol of the double axe. Although inhabited early in the Bronze Age, Mycenae first attained importance in Middle Helladic times (1800-1600 B.C.). At the end of this period it was dominated by Cretan culture, and in the First Late Helladic period it was a city of wealth and power. After the fall of Knossos it was the principal centre of Mediterranean civilization (1400-1100 B.C.). The splendor of its buildings, and the technical skill revealed in their plan and construction show that this culminating period of Mycenaean power must not be regarded as a degenerate age.

**PAROS.**—*Prehistoric Houses.*—The remains of prehistoric houses on or near the acropolis of Paros are described by O. RUBENSOHN in *Ath. Mitt.* XLII, pp. 1-98 (2 pls.; 103 figs.). Both circular and rectangular foundations have been discovered. The pottery shows a development parallel with that of Phylakopi and free from Cretan influence to the time of Phylakopi I<sup>2</sup>. Then there is a break of several centuries during which the site was uninhabited. But with the late Mycenaean period the vase fragments reappear and the series is continuous down to the time of Melian ware.

**SKOINOCHORI.**—*A Prehistoric Settlement.*—In *C. R. Acad. Insc.* 1921, pp. 100-106 (4 figs.), C. PICARD reports on M. Renaudin's excavations at Skoinochori in Argolis. His investigations have proved that the site was occupied in the Helladic age, probably at a period as early as the Early Minoan. A few handmade sherds were found in the stratum immediately above virgin soil. In a later stratum were fragments of a local ware imitative of Minyan pottery dating from Middle Helladic II. At a still higher level were remains of houses of Late Helladic III (Mycenaean) date. The tombs of the necropolis connected with the town are approached by a dromos, and are cut in the rock. Their floors are of rectangular shape. There is no sign of luxury in their furnishings. One oenochoe found in a tomb is of Helladic shape, but with Minoan ornament. Most of the pottery is of Mycenaean style, some as late as that found at Tell el-Amarna. The latest burials seem to have taken place in the late Mycenaean period (Late Helladic III A); but some of the objects from the tombs are as early as Late Helladic I.

## ITALY

**ARCHAEOLOGICAL DISCOVERIES IN 1921.**—To *The Times Literary Supplement* (London), December 15, 1921, p. 842, and December 22, p. 858, THOMAS ASHBY contributes his annual report on the progress of archaeological discovery in Italy. In Rome the destruction of the Palazzo Caffarelli has brought to light again remains of the temple of Jupiter Optimus Maximus. Nineteen courses of the substructure are preserved, and are to be attributed to the original temple of the Tarquins. Excavations are being made in the peristyle southwest of the so-called House of Livia, which is really the house of the Hortensii purchased by Augustus. The cemetery of Pamphilus has been found in the Via Salaria. At Porto the hexagonal harbor basin is being cleared. A temple with three cellae, resembling that of Apollo at Veii, has been found at Lanuvium (Civita Lavinia). In a group of small buildings excavated at Mentana (ancient Nomentum) has been found a portrait head of a Greek, after an original of the fourth century B.C., and a statuette of the youthful Bacchus, of Praxitelean type. A bronze statuette of a Roman boy with a top and whip,

the first known representation of this subject in sculpture, was discovered near Mentana. At Bologna the widening of streets has led to the uncovering of a part of the main Roman street of the town. In excavation in the bed of the Reno a part of the embankment which led to the Roman bridge over the river was found. Remains of ancient *thermae* were discovered at Siena, in excavation for the new railway station. *Thermae* were also found at Tuscania, in the construction of a road. In the valley of the Gaggera near Selinus further excavations in the *temenos* of Demeter Malophoros have brought to light a porch and an adjacent smaller *temenos*, in which was a temple of unusual plan with an arched niche in the back wall. Many *terra-cottas* were found here; and another large deposit of votive *terra-cottas* was found in the west angle of the larger *temenos*. Most of these represent female figures. They are of four principal types: (1) Statuettes in Ionic dress, in the form of alabastra; (2) figures like the Korai of the Acropolis; (3) squat figures like those found by Orsi at Camarina and Mesma; (4) figures in the style of the fourth century B.C. At Syracuse a rock-cut cistern was found in the centre of Ortygia; a rock-cut Siculan tomb was excavated on Epipolae. A wall defending Euryelus on the northeast was discovered. The fortifications of the Portella del Fusco have been studied. Other discoveries at Syracuse include an imperial portrait head of marble, and a limestone caryatid belonging to the restoration of the theatre by Hiero II. Tombs of the Hellenistic period were found in the Canalicchio necropolis.

**ASSARO.—A Bronze Situla.**—In *Not. Scav.* XVII, 1920, pp. 335–336, P. ORSI reports the discovery of a large number of Hellenistic tombs at the foot of the hill of Assaro in Sicily. Among the few finds were a handsome bronze pail (23 cm. high; 33 cm. with the bail raised), supported on three lion's paws. The bail is formed of two serpents, whose tails are coiled behind the handles at the side. These handles are decorated with masks of Sileni with pointed ears and wavy beards, surmounted by two ivy leaves. Over these bronze leaves are two similar leaves in silver plate, one of which covers the leaf below, while the other does not. The pail represents excellent work of the Hellenistic age.

**BRINDISI.—Ancient Glass.**—In *Not. Scav.* XVII, 1920, pp. 296–297, G. BENDINELLI reports the discovery of tombs containing glass objects at "Fontana grande," one-half kilometre east of Brindisi.

**BUSCEMI.—A Dedicatory Inscription.**—In *Not. Scav.* XVII, 1920, pp. 327–329, P. ORSI publishes a new Greek inscription from the sacred grottoes at Buscemi in Sicily (see *Not. Scav.* 1899, p. 459). The inscription is a dedication to the *Θεαὶ Παιδες*, either the nymphs or Demeter and Kore, and to *Ἀννα*, an oriental deity; it dates from the Roman imperial period.

**CAMARINA.—A Statuette of Athena.**—In *Not. Scav.* XVII, 1920, pp. 329–330, P. ORSI reports the discovery at Camarina of a bronze statuette of Athena (19 cm. in height). It is cast solid, except for a cavity in the lower part, and is hence very heavy. The type is that of the grand Attic style of the fifth century; the model, either the Athena Promachos of Phidias, or more probably the Myronian type illustrated by the statue at Frankfurt a. M. and the funeral relief of the Acropolis Museum.

**CORNETO-TARQUINIA.—Government Excavations.**—In *Not. Scav.* XVII, 1920, pp. 244–276, G. CULTRERA reports on the first excavations made by the Italian government in the territory of Corneto; previous explorations

were either private or under the direction of the local authorities. At Madonna del Pianto two chambered tombs were found. The first belonged to a late period and had already been opened. It contained no paintings and yielded only fragments of pottery and five inscriptions, of which two were Etruscan. The second, larger and of a better period, contained paintings, which, however, were badly damaged. This yielded three inscriptions, of which one was Etruscan. In connection with his report the writer discusses "Questions relative to the History of Etruscan Painting," finding the division of the Etruscan tombs into three periods correct, but regarding the date and duration of the periods as uncertain. He makes a plea for an extensive and systematic exploration of the necropolis of Tarquinia. He then discusses "Questions relating to the Habitation of ancient Tarquinia." He believes that the arguments against the existence of an early city on the Piano della Regina are not decisive. He emphasizes the need of investigation of this point and of an official archaeological institute at Corneto-Tarquinia.

**FLORENCE.—A Statue in the Archaic Style.**—In *Dedalo*, II, 1921, pp. 230-239 (8 figs.), A. MINO publishes a statue in the collection of Count Paolo Guicciardini, Florence, which has escaped the attention of students because, no doubt, of its unfortunate, distracting restorations. Only the torso is ancient. The nearest parallel to the work is to be found in the torso of Sant' Alessio, now in the Conservatori. The Sant' Alessio torso has been justly classed with the examples of that series of fragmentary *korai* from the sanctuary of Delos and attributed to the younger school of sculptors of Chios. But the Guicciardini torso exhibits a more minute, facile technical skill, and is to be considered a Roman copy of the time of Augustus.

**FORANO.—An Inscribed Lead Pipe.**—In *Not. Scav.* XVII, 1920, pp. 238-239, R. BARTOCINI reports the discovery of an inscribed lead pipe evidently belonging to a large villa, the existence of which was already known. The inscription read *Oran(ius) Craterus*. Both names are already known.

**FORDOGIANUS, SARDINIA.—An Augustan Inscription.**—In *Not. Scav.* XVII, 1920, pp. 347-352, A. TARAMELLI publishes a fragmentary Latin inscription of the Augustan period, found near the baths of the "Forum Traiani" at Fordogianus, Sardinia. It formed part of a dedication to Augustus by the *civitates barbariae* and is assigned by Taramelli to the year 19 B.C.

**FRASCATI.—The Via Tusculana.**—In *Not. Scav.* XVII, 1920, p. 293, B. PACE reports the discovery of remains of the Via Tusculana at Frascati between the piazza of the railway station, the stairway leading to the Via del Polittiano Tusculano and the last part of the Via Ponzi towards the balconata.

**GIRGENTI.—A Greek Inscription.**—In *Not. Scav.* XVII, 1920, pp. 338-339, P. ORSI reports the discovery of a fragmentary Greek inscription at Girgenti.

**GRAMMICHELE.—Vases and Terra-cottas.**—In *Not. Scav.* XVII, 1920, pp. 336-337, P. ORSI gives a brief preliminary report of discoveries at Grammichele in Sicily, in the region called Terravecchia. This was the site, in the sixth century before our era, of a Siculan town (undoubtedly Echetla), which became Greek in the fifth century. The place has yielded a large number of vases and some figurines, now in the Museum at Syracuse. Systematic excavations yielded forty-six tombs, extending in time to the middle of the fifth century. Among the finds is a large kotylos, on the foot of which is a circular



inscription of twenty-seven letters, in which D. Comparetti has read a verse from the *Ephialtes* of Phrynicus.

**LANUVIUM.—Miscellaneous Antiquities.**—In *Not. Scav.* XVII, 1920, pp. 294–296, A. GALIETI reports the discovery of various antiquities, including brick-stamps and fragmentary inscriptions.

**MEGARA HYBLAEA.—Excavations.**—In *Not. Scav.* XVII, 1920, p. 331, P. ORSI gives a brief account of the excavations of 1917 and 1918 at Megara Hyblaea, to be followed by full details in the *Monumenti Antichi*. The foundations discovered nearly forty years ago belonged to a Doric hexastyle peripteral temple 42.25 by 17.55 m. Under the foundations were found traces of a neolithic village of the type Stentinello-Matrensa. Some fine pottery was found, including a cup decorated with a large red star of nine rays. This must have been imported from some region as yet undetermined.

**MESSINA.—A Torso of Praxitelean Type.**—In *Not. Scav.* XVII, 1920, pp. 339–340, P. ORSI reports discoveries made in the spring of 1916 during the building of a new city hall at Messina. They include a fine male torso in marble, a little over life size (the trunk measures 84 cm.) and of Praxitelean type. An inscribed base was also found with a Latin inscription of the time of the Antonines.

**MINEO (MENAE).—A Greek Inscription.**—In *Not. Scav.* XVII, 1920, p. 337, P. ORSI reports the discovery of a fragmentary Greek inscription at Mineo (Menae) in Sicily.

**ORIA (LECCE).—Three Tombs.**—In *Not. Scav.* XVII, 1920, pp. 297–302, G. BENDINELLI gives an account of the discovery at Oria (Lecce) of three ancient tombs, containing a considerable number of vases. Two of these tombs were found near the road leading from the Porta Lama to the Porta Piazza; the other in the road running from Oria southeast to Torre S. Susanna. Among the vases was one with a decoration similar to the mosaic familiarly known as “Pliny’s doves.” Bendinelli assigns the tombs to the third century before our era.

**PALAZZOLO ACREIDE.—A Fourth Century Relief.**—In *Not. Scav.* XVII, 1920, pp. 332–333, P. ORSI publishes a high relief in fine calcareous stone, designed to decorate a large niche. It was found by peasants a little less than a kilometre from the acropolis of Palazzolo Acreide (Acræ) in Sicily. The workmanship is fine, probably of the fourth century. The upper part is badly damaged: there remain the greater part of a draped woman and of a half nude androgynous figure separated by an altar on which are the omphalos and a tripod. The figures perhaps represent Apollo and Demeter; the subject seems to be a new one.

**POLA.—Buildings near the Amphitheatre.**—In *Jh. Oest. Arch. I.* XVIII, 1915, Beiblatt, cols. 163–176 (8 figs.), A. GNIRS gives an account of the remains of buildings in the vicinity of the amphitheatre at Pola.

**A Guide to the Antiquities.**—The Austrian Archaeological Institute has published an illustrated guide to the antiquities of Pola, comprising the history of the archaeological collections of the city, an outline of the history of Pola in pre-Roman, Roman, and mediaeval times, and descriptions of the amphitheatre, the temple of Augustus and Rome, the theatre at Monte Zaro, the Porta Aurea, the Porta Ercole, the Porta Gemina, the theatre on the Capitol, the cathedral, the church of S. Maria di Canetto, and the several collections of

sculptures, inscriptions, and other antiquities. [A. GNIRS, *Pola, ein Führer durch die antiken Baudenkmäler und Sammlungen*. Vienna, 1915, A. Hölder. 176 pp.; 122 figs. 8vo.]

**RAGUSA.**—A Neolithic Settlement.—In *Not. Scav.* XVII, 1920, pp. 333–334, P. ORSI reports the discovery in December, 1916, on Monte Salia, at Ragusa in Sicily, of the village and necropolis of the neolithic Siculi who worked the quarries referred to in *B. Pal. It.* 1898, p. 165. The necropolis presented some new features; there were but eleven tombs, each containing from fifty to one hundred skeletons.

**RIETI.**—A Latin Inscription.—In *Not. Scav.* XVII, 1920, p. 239, E. DUPRÉ THRESEIDER reports the discovery of a fragmentary Latin inscription at Rieti.

**ROME.**—Discoveries in the Via Alessandro Volta.—In *Not. Scav.* XVII, 1920, p. 281, E. GATTI announces the discovery in the Via Alessandro Volta, at the corner of the Via Zabaglia, of an ancient wall and four amphora handles with inscriptions, one unpublished.

**Discoveries near the Via Labicana.**—In the Via Casilina, about 200 m. from the Porta Maggiore, four travertine pilasters have come to light, perhaps forming part of an aqueduct. Near the corner of the Via Casilina and the Viale Castrense a portion of the pavement of the Via Labicana was found, forming a slight angle with the Via Casilina. (E. GATTI, *Not. Scav.* XVII, 1920, p. 282.)

**Discoveries in the Via Mondovi.**—In the Via Mondovi, outside the Porta S. Giovanni, some ancient walls have been found belonging to a tomb; also two inscriptions, one of which is on a fragment of an Arretine vase. (E. GATTI, *Not. Scav.* XVII, 1920, pp. 282–283.)

**Discoveries on the Via Nomentana.**—On the property of Sig. Spadari, 3 km. to the left of the road, there were found a sepulchral precinct and one inscription. (E. GATTI, *Not. Scav.* XVII, 1920, p. 283.)

**Discoveries on the Via Ostiense.**—On the left of the Via Ostiense, 150 m. beyond the *cavalcavia ferroviaria*, a piece of the ancient road, running from east to west for 15 m., was found two metres below the modern street level. At the lane leading from the Via Ostiense to the *fermata ferroviaria omonima*, 1.20 m. below the present level, a bit of the same road, running in the same direction, was found. It measures 2.40 m. between the *crepidines*. At the bridge over the Almo an inscribed cippus was unearthed. (E. GATTI, *Not. Scav.* XVII, 1920, p. 283.)

**Discoveries near the Via Salaria.**—Near the villino No. 36 Via Pinciana there have been found the remains of a columbarium with six inscriptions, one of which mentions a *concinuator a scaena*; also an inscribed tile (*C.I.L.* XV, 811 f.). In making a new street between the Via Po and the Via Tevere the remains of a number of tombs were found with fifteen inscriptions. Along the Corso d'Italia, in front of the cut in the city wall corresponding to the Via Basilicata, a bit of ancient road has been found, running obliquely to the Corso d'Italia, probably belonging to the *deverticulum a via Salaria vetere ad portam Collinam* (F.U.R. tav. 3); also the remains of walls. (E. GATTI, *Not. Scav.* XVII, 1920, pp. 284–290.)

**Discoveries near the Via Viminale.**—In *Not. Scav.* XVII, 1920, pp. 276–277, E. GATTI reports the discovery of walls and *cuniculi* between the Vie Viminale, Agostino Depretis, and Napoli, probably connected with the remains

unearthed in 1916. There is also a bit of ancient road, running parallel with the Via Viminale and belonging to the late Empire or early Middle Ages, as well as remains of private houses, and a fragment of a Christian inscription dating from the consulship of Mavortius in 527 A.D.

**Houses near the Via XX Settembre.**—In the Via XX Settembre, on the west side of the former Palazzo Baracchini, E. GATTI reports the discovery of the remains of private houses, fragments of statuary, architectural members, and a fragmentary inscription. (*Not. Scav.* XVII, 1920, pp. 277–279.)

**A Private House.**—On the west side of the area included between the Via Andrea Doria, Mocenigo and Candia remains of a private house of Roman times have been found on the slope of Monte Mario to the left of the Via Trionfale. Leading to it is a *deverticulum* approaching the road from south-east to northwest. The house contained a fine mosaic pavement, 50 m. square, of about the middle of the first century of our era. A dedicatory inscription to Silvanus was also found. (E. GATTI, *Not. Scav.* 1920, pp. 290–292.)

**A Road near the Via Tiburtina.**—During excavations in the circular plot of the Pincetto a Campo Verano an ancient road was brought to light, one metre below the modern level. It runs northeast and southwest and was a *deverticulum* of the Via Tiburtina. Beneath it was a sepulchral gallery. (E. GATTI, *Not. Scav.* XVII, 1920, p. 290.)

**Sarcophagi and Vases.**—In *Not. Scav.* XVII, 1920, pp. 279–281, E. GATTI reports the discovery in the Viale Giotto, of the district of S. Saba, of a chamber with three marble sarcophagi, orientated from east to west. One of these had sculptures covering half of one long side, the other half being left unfinished. There were also found fragments of vases, including Arretine ware with inscriptions and inscribed handles of amphorae, some of which are unpublished; also a brick stamp of the greater Domitianic pottery (*C.I.L.* XV, 165).

**Tombs near the Via Portuense.**—Near the junction of the Via Portuense with the Via Magliana some cremation and inhumation tombs have been found with two inscriptions and a few small objects. (E. GATTI, *Not. Scav.* XVII, 1920, p. 284.)

**A Villa on the Via Latina.**—In *Not. Scav.* XVII, 1920, p. 282, E. GATTI reports the discovery, on the property of Comm. Maraini on the right of the Via Appia Nova, of the remains of an ancient building, apparently a villa rustica. With them were found fragments of painted stucco of good style and of veneering slabs of colored marble.

**SCHIO.**—**A Neolithic Settlement.**—In *Not. Scav.* XVII, 1920, pp. 236–237, A. ALFONSI reports the existence at Schio, on the hill where the castle stands, of a settlement dating from neolithic times.

**SYRACUSE.**—**Recent Discoveries.**—In *Not. Scav.* XVII, 1920, pp. 303–327, P. ORSI describes the discovery of Siculan tombs near the south side of the seawall of Epipolae. They were of an interesting form, but nothing was found in them. He also gives an account of the exploration of Castello Eurialo and other sites. At S. Lucia inscriptions and small objects were found, including fragments of a vase decorated with a representation of the twelfth labor of Heracles, signed *Atticus Naevi*. In the necropolis at Grotticelli two fragmentary inscriptions came to light; excavations in the theatre and amphitheatre yielded inscriptions and small objects; the necropolis at Canalicchio and the catacombs of Syracuse were also examined.

**Sixth Century Art.**—In *Burl. Mag.* XXXIX, 1921, pp. 210–216 (pl.; fig.),

E. D. VAN BUREN describes the results of Professor Orsi's excavations of sixth century temple remains in Syracuse. The most interesting objects found are the terra-cotta decorations. They are in a very fragmentary condition, but give, nevertheless, much new and important information concerning the temple decoration of this period.

**TAORMINA.—A Late Roman Mosaic.**—In *Not. Scav.* XVII, 1920, pp. 340-345, P. ORSI reports discoveries made at Taormina in 1917 and 1918. They include a marble tablet (51 by 34 cm.) with a Latin inscription, acquired from a dealer in antiquities. A few feet from the railway station of Giardini-Taormina, the remains of a building with a mosaic pavement were unearthed. These had to be destroyed, but a facsimile of the interesting mosaic was made. The remains are 6 m. by 5.80; in its complete condition the mosaic perhaps measured 6 m. by 6.50. It represents the Cretan labyrinth, surrounded by a wall with towers at the corners and gates on two sides; two of the former and one of the latter had disappeared. The usual representation of Theseus and the Minotaur in the centre is lacking. One side is decorated with three dolphins. The workmanship is poor and the design puerile, and the mosaic must be assigned to the period beginning with Diocletian.

**TERRANOVA DI SICILIA.—A Hoard of Gold.**—In *Not. Scav.* XVII, 1920, p. 338, P. ORSI reports the discovery at Terranova di Sicilia, by peasants, in December, 1918, of a hoard of Macedonian *aurei* and, perhaps, some jewelry. The collection was scattered, but there have been recovered a number of gold staters of Philip (359-336) and Alexander (336-323); also a gold earring decorated with a lion's head. Other hoards had been found previously in the neighborhood.

**TINDARI.—A Hellenistic Nike.**—In *Not. Scav.* XVII, 1920, pp. 345-347, P. ORSI publishes a fragment of a Nike in Greek marble, from Tindari in Sicily, belonging to a collection made by Baron della Scala and now dispersed. The fragment is 89 cm. high and shows the lower part of the figure, which was perhaps an acroterium. Orsi regards it as a Hellenistic work, inspired by the sculpture of the second half of the fifth century.

**VERONA.—Mosaic Pavements.**—In *Not. Scav.* XVII, 1920, p. 235, A. ALFONSI describes the discovery of a mosaic pavement of a good period under the Via S. Andrea in Verona. In the Via Mazzini remains of a Roman building and a mosaic pavement were found. In *Not. Scav.* XVII, 1920, p. 236, A. DA LISCA reports the discovery of a Roman tomb near S. Stephano at Verona. It contained only a skeleton.

**VICO PISANO.—A Silver Hoard.**—In *Not. Scav.* XVII, 1920, pp. 240-243, A. MINTO reports the discovery of a hoard of Roman silver denarii, with a few quinarii, at Vico Pisano in Etruria. The coins, which were found at a depth of about 4 m., belong to the last century of the Republic. The earliest is a denarius of C. Julius Caesar and the latest a denarius struck by Augustus in honor of C. and L. Caesar. The 202 pieces represent an unusually large number of types. The existence of a Roman village at this place is known also from the discovery of tombs.

## SPAIN AND PORTUGAL

**ALISEDA.—A Treasure of Gold and Silver.**—In *B. Soc. Esp.* XXIX, 1921, pp. 96-124 (8 pls.; 9 figs.), J. R. MÉLIDA describes the very important treasure

found in Aliseda in 1920. It consists of numerous objects of gold and silver and other metals, but principally of gold. They are Phoenician and Carthaginian work ranging in date from the sixth to the fourth century B.C. Though many similar finds have previously been made in Spain, this is the most important of all both because of its size and because of the excellent quality of the workmanship displayed in the exquisite jewels. The treasure has been deposited in the Museo Arqueológico Nacional.

**BEIRA-BAIXA.**—*Miscellaneous Antiquities.*—In *O Archeologo Português*, XXIII, 1918, pp. 1-18 (18 figs.), J. L. DE VASCONCELOS describes objects of various periods found in Beira-Baixa, including some prehistoric antiquities, Roman pottery, glass and inscriptions, and a Visigothic lamp.

**CENICIENTOS.**—*The Rock of Perescrita.*—In *C. R. Acad. Insc.* 1920, pp. 103-107, P. PARIS describes a sculptured rock known as the Rock of Perescrita, near Cenicientos in the southeast of the province of Madrid. It is of interest because few monuments of antiquity have been found in this region. The fields about it are covered with fragments of coarse pottery of Roman date, though possibly of Iberian manufacture. At the top of the rock is a niche like an oven. Below this a rectangular frame encloses two representations in relief, of which the lower seems to show a figure on a horse, the upper three female figures. The latter is, perhaps, a scene of offerings. There is a short and illegible inscription at one side, which, perhaps, showed to whom the relief was dedicated.

**JAÉN.**—*An Iberian Bronze.*—In *B. Soc. Esp.* XXIX, 1921, pp. 130-142 (2 pls.; fig.), H. OBERMAIER publishes an Iberian bronze found in the province of Jaén or of Murcia and belonging to Dr. Acuirre. Its special interest lies in its subject matter. It represents a sacrificial scene, the only representation of such an Iberian ceremony that we have. It is, therefore, of importance in throwing light upon the religious practices of the Iberians.

**SIERRA MORENA.**—*Hoard of Roman Denarii.*—In October, 1920, there was discovered in the Sierra Morena, province of Jaén, on the northern confines of Andalusia, a hoard of Roman denarii, wrapped in a bent sheet of lead. The precise spot of discovery was about two miles northeast from the Centenillo silver-lead mines, which are situated about six miles northwest from the town of La Carolina. The coins numbered 617 pieces, which made up the entire hoard. The dates range from the earliest issues of Roman silver down to about 90 B.C., at about which time the burial must have taken place. The find is described in detail by HORACE SANDARS in *Num. Chron.* 1921, pp. 179-186. The burial must have been substantially contemporaneous with that of a hoard of denarii and ornaments described by Messrs. Hill and Sandars in *Num. Chron.* 1912, and in *J.R.S.* I, 1911.

## FRANCE

**LECTOURE.**—*A Portrait Head.*—In *Bulletin de la Société Archéologique du Midi de la France*, nouvelle série, 42, 1913, pp. 135-137 (pl.), E. DELORME describes a portrait head of the first century which was discovered with a number of other sculptural fragments at Lectoure (Gascogne). It has a certain resemblance to portraits of Tiberius, but does not represent him. The subject has not been identified.

**MARIGNAC.**—A Gallo-Roman Stele.—In *C. R. Acad. Insc.* 1921, pp. 154–158, M. GRAILLOT describes a Gallo-Roman stèle found at Maurignac (Haute-Garonne). The busts of a man and his wife are carved on it in high relief of a style which is not later than the Flavian era. The man's name is Galus. That of his wife, Teixsossix, is of Pyrenaean origin.

**MAS D' AZIL.**—Palaeolithic Art.—In *Bulletin de la Société Archéologique du Midi de la France*, nouvelle série, 42, 1913, pp. 139–142 (2 pls.), the Abbé BREUIL and Count H. BÉGOÛEN report their discoveries in the lower passages of the cave of Mas d' Azil. They found fragmentary drawings, in red paint, of bison, reindeer, and horses. Count Bégouen remarks that prehistoric man availed himself of accidental resemblances, in the irregularities of the cave walls, to forms of animals which he wished to depict.

**MONTESQUIEU-AVANTÈS.**—Palaeolithic Art.—In *Bulletin de la Société Archéologique du Midi de la France*, nouvelle série, 42, 1913, pp. 61–62 (4 pls.), Count H. BÉGOÛEN describes some examples of palaeolithic art which he has discovered in the Caverne du Tuc d'Audoubert, near Montesquieu-Avantès, Ariège. One gallery of the cave contains drawings of horses, bison, and a reindeer, accompanied by marks which probably represent primitive darts. Another gallery seems to have been a centre of magical ceremonies; a part of this shows strange designs like those of Gargas and the Spanish caves, complex interlaces of Aurignac date. Most remarkable of all remains of quaternary art in this cave is a large group of a male and a female bison, modelled in clay.

**PARIS.**—A Roman Road.—In *C. R. Acad. Insc.* 1921, pp. 85–90 (fig.), Dr. CAPITAN reports that in recent excavations for a gas conduit in Rue St. Jacques, Paris, some sandstone slabs of a Roman pavement were found. They belong to the latest repair (in the fourth century) of the road from Lutetia to Genabum.

**TOULOUSE.**—A Roman Aqueduct.—J. CHALANDE reports the discovery at Toulouse of the socle of a pillar of the Roman aqueduct which brought the water of Ardenne Haute to the city. (*Bulletin de la Société Archéologique du Midi de la France*, nouvelle série, 43, 1914, pp. 171–172.)

## SWITZERLAND

**GENEVA.**—Miscellaneous Antiquities.—In *Bulletin de l'Institut National Genevois*, XLI, 1914, pp. 331–355 (32 figs.), B. REBER describes antiquities discovered between the Église de la Madeleine and the Place Langemalle at Geneva in excavations incidental to the construction of new buildings. Some traces of prehistoric settlement were found, and many fragments of Gallic and Roman pottery and other small antiquities of Roman date. A fragmentary inscription commemorates a man named Trebonianus.

## AUSTRIA

**BREGENZ.**—A Roman Brick Kiln.—In *Jh. Oest. Arch. I.* XIX–XX, 1919, Beiblatt, cols. 49–66 (12 figs.), A. HILD describes a Roman brick kiln found at Bregenz in 1912. Some of the bricks found bear the name CARINVS. Forty-six bronze coins dating between 340 and 380 A.D. were discovered.

**EBREICHS DORF.**—Roman Monuments.—In *Jh. Oest. Arch. I.* XVIII, 1915, Beiblatt, cols. 219–232 (4 figs.), F. RUŽICKA describes four Roman tombstones and an altar built into the castle at Ebreichsdorf.

**FLAVIA SOLVA.**—Recent Excavations.—In *Jh. Oest. Arch. I. XIX-XX*, 1919, Beiblatt, cols. 135-156 (13 figs.), W. SCHMID reports upon the excavations at Flavia Solva, near Leibnitz, from 1913 to 1916, with plans of the streets and buildings. Various objects of minor importance were brought to light, including architectural plaster fragments and pieces of wall frescoes.

**GRÄDL.**—A Prehistoric Site.—Discoveries at a prehistoric site near Langenlois-Haindorf in the vicinity of Grädl are described by A. HRODEGH in *Mitt. Anth. Ges. LI*, 1921, pp. 40-43 (2 figs.). The objects discovered are assigned to these periods: the Unjetitz, the Lausitz, the late Hallstatt, and La Tène.

**HANKENFELD.**—A Neolithic Grave.—In *Mitt. Anth. Ges. LI*, 1921, pp. 46-47, J. BAYER reports the discovery at Hankenfeld of a prehistoric grave with pottery of neolithic date. It seems to be the first neolithic burial to be found south of the Danube in the East Alpine region.

**LOTSCHITZ.**—Report on Recent Excavations.—In *Jh. Oest. Arch. I. XIX-XX*, 1919, pp. 107-134 (6 figs.), F. LORGER reports upon his excavation of the buildings in the Roman camp at Lotschitz in 1916 and 1917. There were found 204 inscribed bricks bearing the words *leg(io) II Italica Ampliatus, leg(io) II Italica Auspicatus, leg(ionis) II Italicae Fabianus*, etc.

**SALZBURG.**—A Prehistoric Settlement.—In *Mitt. Anth. Ges. LI*, 1921, pp. 31-39 (4 figs.) M. HELL describes the discovery of a prehistoric settlement on the Hellbrünner Berg south of Salzburg. The finds were mostly of the late neolithic and early bronze periods, but show no regular stratification.

**STILLFRIED AN DER MARCH.**—Excavations in 1916.—In *Jh. Oest. Arch. I. XIX-XX*, 1919, Beiblatt, cols. 67-106 (8 figs.), O. MENGHN describes the excavations at Stillfried an der March in 1916. Fragments of prehistoric and Roman pottery were discovered. The site was occupied in neolithic times, but attained its greatest importance in the early part of the Hallstatt period. The Roman settlement was most important from the second to the fourth century A.D.

## SWEDEN

**ADELSÖ.**—Antiquities.—The archaeological investigations on the island of Adelsö in Lake Mälare are the subject of a paper by H. RYDH in *Fornvännen*, XII, 1917, pp. 90-96 (9 figs.; map). Graves excavated at Hovgardent belong to the Viking period. Other early graves were opened at Stenby and Stra Dalby. On the Skanberg is a prehistoric fortification, surrounding the citadel, and having on the south side an entrance masked by an outer wall.

**GÖTEBORG.**—Rock Drawings.—In *Fornvännen*, XII, 1917, pp. 115-126 (7 figs.), G. HALLSTROM describes forty-six drawings on rocks in southern Göteborg and Bohuslän. Ships are the most common subjects, but animals and men are also represented.

**SKÅNE.**—Graves of the Stone Age.—In *Fornvännen*, XII, 1917, pp. 67-88 (46 figs.), F. HANSEN describes the contents of a number of graves of the Stone Age which he investigated at Skåne and in Langeland (Denmark). Stone objects and pottery were discovered.

**STORKÅGE.**—A Find of Bronzes.—In *Fornvännen*, XII, 1917, pp. 147-172, 203-225 (19 figs.) E. HJÄRNE describes a group of bronzes found near Storkåge and now in the museum of Skelleftea in the province of Västerbotten. It includes horseshoe-shaped ring-fibulae with enamel inlays, two bow fibulae.

a spiral arm ring, parts of neck rings and finger rings. The enamelled fibulae are the first of this type to be found in Sweden. Similar fibulae have been found in Finland, the Baltic provinces, and Russia. The other objects of this deposit also point to eastern connections. It is to be dated in the first half of the fourth century A.D., and shows that trade existed between Wästerbotten and the Baltic countries in this period.

**VÄRMLAND.—Prehistoric Antiquities.**—In *Fornvännen*, XII, 1917, pp. 1-35 (26 figs.), T. J. ARNE describes the exploration of prehistoric sites in Värmland in the summers of 1906, 1915, and 1916. A few objects of the Bronze Age were found. Of the stone tumuli of this period the greater number had been plundered. At Norby a cemetery with twenty graves of the La Tène period was excavated. The graves were incineration trenches covered with small stones. A cemetery at Runneval belongs to the time between the Roman Era and the period of migrations, about 400 A.D. Nine of the ninety-four graves here were excavated, and a few small objects of clay, bone, glass, and iron were found.

**WENDEL.—The Grave of King Ottar.**—Investigation of a burial mound at Husby in Wendel seems to confirm the tradition that it is the grave of King Ottar, who died in the first half of the sixth century. In the mound was a heap of stones which served as a foundation for the funeral pyre. Human bones, a gold coin of the emperor Basiliscus (476-477 A.D.), and fragments of gold, silver, bronze, glass, and pottery were found. The type of burial is like that of the Old Uppsala graves. (S. LINDQVIST, *Fornvännen*, XII, 1917, pp. 127-143; 15 figs.)

## RUSSIA

**PETROGRAD.—The Museum of the Hermitage.**—In *R. Arch.*, fifth series, XIV, 1912, pp. 165-171 ANDRÉ JULIEN reports that the Museum of the Hermitage has suffered no losses since 1914. There has been a complete reorganization, the museum has been extended to include the Winter Palace, many private collections have been deposited in the museum, numerous gifts have been received, some of which are important, and many objects have come into the museum by confiscation. The staff is well organized and is working faithfully, not only in the arrangement and care of the museum and its contents, but also in the preparation of handbooks and learned treatises.

## GREAT BRITAIN

**AMESBURY.—A Stone Axe-hammer.**—In connection with the discovery of prehistoric burials at Amesbury, reported by Sir LAWRENCE WEAVER in *The Antiquaries Journal*, I, 1921, pp. 125-126, and commented on by R. SMITH, *ibid.* pp. 126-130 (4 figs.), a stone axe-hammer of interesting shape was found. It apparently belongs to the Bronze Age, since its form is imitative of early copper implements.

**CAMBRIDGE.—Acquisitions of the Fitzwilliam Museum.**—Among recent acquisitions of the Fitzwilliam Museum are: (1) A collection of 150 scarabs; a horse's head from an Assyrian relief brought from Nineveh by Layard (gift of Sir Herbert Thompson); (2) A small Roman sarcophagus finely decorated (gift of Lord Carmichael); (3) many coins bequeathed by F. W. Hasluck; a gold



coin of the Aulerci Eburovici (gift by Mr. W. Finch); (4) six specimens of Corean pottery (gift of Mr. W. M. Tapp); (5) a Parisian breviary, written about 1370 for Louis d' Evreux, Count of Etampes, and a large miniature of the Ferrarese school (*R. Arch.* XIV, 1921, p. 192, from the *Annual Report* of the Museum).

**FRILFORD.**—**Romano-British and Anglo-Saxon Burials.**—In *The Antiquaries Journal*, I, 1921, pp. 87–96 (3 figs.), L. H. DUDLEY BUXTON reports the results of excavation at Frilford of a cemetery site on which investigations were made by Mr. Akerman and Dr. Rolleston, 1864–1868. Forty Romano-British graves, cut in oolite, were discovered. Coffin nails and coins were found in these, but few fragments of pottery. Five Anglo-Saxon graves were opened, containing some small pins, gilt brooches, beads, and other small objects. None of the Anglo-Saxon cremations which Dr. Rolleston reports were found, nor were there any of the unoriented graves which he mentions.

**GRIME'S GRAVES.**—**Palaeolithic Engravings.**—In *The Antiquaries Journal*, I, 1921, pp. 83–86 (fig.), A. L. ARMSTRONG reports discoveries at Grime's Graves, Norfolk, indicating the continuous occupation of this site from palaeolithic times to the Iron Age. The most important finds were two pieces of flint crust, on one of which a deer or elk is represented, on the other the head of a hind. These were discovered in connection with implements of the Le Moustier period, in a level immediately overlying glacial sand.

**LONDON.**—**Accessions to the British Museum Collection of Coins.**—Greek coins acquired by the British Museum in 1920 are described in part by G. F. HILL in *Num. Chron.* 1921, pp. 161–178 (2 pls.). The total number of Greek coins acquired was 2,970, as against 2,076 in 1919. Part of these were from the Earle Fox bequest, and from the collection of coins of the Achaean League formed by the late Gen. Malcolm G. Clerk. Among the coins described are an *as* of Hatria (wt. 341.8g.), like Haeberlin I, p. 204, No. 5, but without any visible value-mark on the reverse; a so-called "Marathon" decadrachm of Athens (eight other specimens known, but one of these probably false); and a unique oriental imitation of an Athenian coin.

**Greek Coins from the Dardanelles.**—E. S. G. Robinson describes in *Num. Chron.* 1921, pp. 1–25 (pl.), thirty-eight Greek coins recently acquired by the British Museum from a collection formed in the Dardanelles region. They are mostly of the Roman imperial period, but include several new and a number of the less well-known varieties. From the occurrence of the very uncommon type of a beardless Asclepius on a copper of Prusias ad Hypium, added to other considerations, he suggests that didrachms of this type previously attributed to Arne-Cierium (Thessaly) should be assigned to Cierus-Prusias (Bithynia).

**A Tetradrachm of Aspeisas.**—A coin, recently acquired by the British Museum, has the types of the Alexander the Great coinage, but is unique in displaying on the reverse "the only example in the earlier Alexander series of a name [AΞΠΤΕΙΞΟΥ] given at full length." Aspeisas is nowhere mentioned in literature, but an Aspisas is said by Diodorus (XIX, 55) to be a Persian made satrap of Susiana in place of Seleucus by Antigonus in 316 B.C. Apparently the satrap was this Aspeisas, and the coin was struck at Susa, 316–312 B.C. (E. S. G. ROBINSON, *Num. Chron.* 1921, pp. 37–38; pl.)

**NUNEATON.**—**Roman Denarii.**—Twenty-nine denarii were recently found

in a granite quarry at Nuneaton. They probably formed part rather than the whole of a hoard. One was of the familiar eagle-galley type of Mark Antony; the rest ranged in date from Septimius Severus to Julia Mamaea. They are described in detail by H. MATTINGLY in *Num. Chron.* 1921, pp. 145-149.

**OXFORD.**—Acquisitions of the Ashmolean Museum in 1920.—In *R. Arch.*, fifth series, XIV, 1921, pp. 191 f., S. R. gives a list of the more important acquisitions of the Ashmolean Museum in 1920. It includes objects of Egyptian (a funerary vase of about the second century B.C. and many objects from Napata in Nubia), Asiatic (Hittite cylinder, etc.), Aegean, Greek (chiefly Attic vases), Italian (terra-cotta heads from Orvieto, Etruscan objects from a tomb near Chiusi, etc.), prehistoric and British origin, and also some relatively modern works of art.

## NORTHERN AFRICA

**CARTHAGE.**—Punic Graves.—In *C. R. Acad. Insc.* 1921, pp. 95-100, Père DELATTRE reports the excavation of a number of Punic graves on the hill of Juno at Carthage. Both cinerary and inhumation burials were found, accompanied by pottery, jewelry, and other small objects.

**CYRENAICA.**—Archaeological Notes.—In *Notiziario Archeologico*, I, 1915, pp. 67-239 (87 figs.), E. GHISLANZONI, after reviewing briefly the physical characteristics and the history of the Cyrenaica, as well as the history of modern investigation in this region, describes under several topographical headings the antiquities which have come to the notice of archaeologists since the Italian occupation of Tripoli. At **Berenice** (Benghazi) some mounds near the ancient Lake Tritonis probably belong to the ruins of the temple of Aphrodite mentioned by Strabo. Some architectural fragments, and three Roman portrait statues have been found in the city. Of the many rock-cut tombs in the vicinity a common type is approached by a short flight of steps, and shows niches in the walls for burials. Of the great quantity of pottery and terra-cottas found in these tombs the greater part is of Roman date, and none is earlier than the Ptolemaic period. At **Teuchira** there are no visible Greek remains. The conspicuous city walls belong to the period of Justinian. At **Barce** there are slight architectural remains. A Panathenaic amphora of the fourth century B.C. was excavated in this region. At **Ptolemais** are fine ashlar walls of one of the city gates, and remains of great covered reservoirs. The great masses of confused ruins indicate that more destruction was caused by earthquake than by barbarian invasion. An object of some artistic interest which has been found here is a fragment of a sarcophagus with a relief, possibly of Roman date, but of Greek style, representing a combat of Greeks and Amazons. Two rude inscribed reliefs commemorate gladiators. At **Apollonia** there has been considerable destruction of ancient remains since the visit of Smith and Porcher in 1860. The apse of the principal Christian basilica is still recognizable. The city was supplied with water by an aqueduct of which considerable parts are preserved. The best preserved monument of the city is the theatre. A statuary fragment found here is from a figure of the Tyche of Apollonia. Its drapery is similar in style to that of the Hera Barberini. At **Cyrene** the most conspicuous monuments are the tombs of its necropolis. Among the sculptures found in the region of the fountain and temple of Apollo the Aphrodite is already famous. Others are two archaic korai, headless

(Fig. 1); a torso of Hermes; and a statue of a satyr with the infant Dionysus. On the south slope of the Wady Bil Gadir, where the American expedition discovered several draped figures of Roman date, numerous other figures of similar type have been found, as well as many terra-cottas representing seated female figures. In the southwestern part of the city are the ruins of two great reservoirs. A remarkably well-preserved covered reservoir is found at Saf-Saf, the site of an ancient suburb of Cyrene.

**MAHDIA.—Marble Candelabra.**—In *R. Arch.*, fifth series, XIV, 1921, pp. 1-12 (fig.), A. MERLIN and L. POINSSOT describe and discuss several marble candelabra found in the sea near Mahdia and now in the Bardo Museum. Two

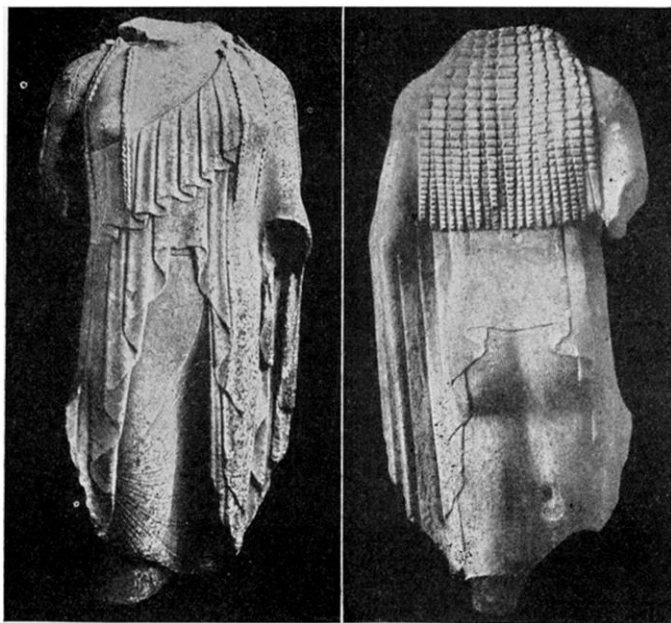


FIGURE 1.—ARCHAIC FEMALE FIGURE: CYRENE.

only are in fairly good condition. The most complete are 1.85 m. in height and are composed of a three-sided base and a shaft made up of superposed plates separated by baskets of foliage. The leaves and the ornamentation of the bases indicate that these candelabra are imitations of metal work. Several works of similar style are cited. The marble candelabra, as well as their metal prototypes, are products of the neo-Attic school, and the types of their ornamentation—acanthus, griffin, palmette, lotus, spiral, etc., go back to the Ionic art of the seventh and sixth centuries B.C.

**TIPASA.—A Mosaic Inscription.**—In *C. R. Acad. Insc.* 1920, pp. 387-391, E. ALBERTINI reports the discovery at Tipasa of the remains of an apsidal structure, the vestibule of which has a mosaic inscription of five hexameter

lines, indicating that the dedicator had adapted a previously existing building to use as a Christian church, and had decorated it with mosaics. The inscription is to be dated about 350 A.D.

**TRIPOLI.—The Arch of Marcus Aurelius.**—In *Notiziario Archeologico*, I, 1915, pp. 15–34 (4 pls.; 8 figs.), G. BONI and L. MARIANI report and illustrate in detail the recent measures taken by the Italian engineers to free the quadrifrontal arch of Marcus Aurelius at Tripoli from modern structures and to consolidate and preserve the ancient monument.

**TRIPOLITANA.—Archaeological Notes.**—In *Notiziario Archeologico*, I, 1915, pp. 37–64 (25 figs.; 2 maps), S. AURIGEMMA sketches the history of the Tripolitana in ancient times, through the periods of Punic and Roman domination, and discusses the ancient monuments of the three principal cities of this district. In the city of Tripoli there are few monuments extant. The arch of Marcus Aurelius is the most important. A number of rock-cut tombs northwest of the city have yielded a variety of small objects of Roman date. A cemetery at Ain Zara illustrates the Christian period of Tripolis. **Leptis Magna**, the chief port of this region in ancient times, shows many more monuments. The grandiose ruins northwest of the Wady Ebda belong to the palace of Septimius Severus, who was a native of Leptis Magna. There are also remains of a quadrifrontal arch, an aqueduct, and a circus on this site. The mausoleum of Gasr el-Duirat is a model of its kind, and exemplifies provincial art in all its complex variety. There are considerable remains of the ancient fortifications designed to protect the port and the coast. At Sabrata, which was the grain port of antiquity, are imposing monuments: the city wall, an amphitheatre, and enormous heaps of unidentified ruins. Many ancient monuments are found at places remote from the principal cities. A Roman building near the coast at Zliten contains the finest mosaics yet discovered in Africa. In variety of design and brilliance of color they are equal to the best work of the imperial period. The composition includes representations of fishes, of animals, of gladiatorial combats and hunting scenes. In the more deserted parts of Tripoli, especially on the plateau and in the defiles of the mountains of Gebel are many monuments which testify to the prosperity of the country before the Arab invasion.

## UNITED STATES

**NEW YORK.—Egyptian Sculptures.**—The Metropolitan Museum of Art reports the acquisition by purchase of a number of important Egyptian sculptures, including a fine representation in diorite of Senusert III as a sphinx, a group in diorite showing Sahure, a King of the Vth dynasty, accompanied by the nome-figure of Coptos, and a basalt statuette of the XXVIth dynasty, representing the priest Harbas holding a figure of Osiris. (*B. Metr. Mus.* XV, 1920, pp. 128–131; 4 figs.)

**An Egyptian Statuette.**—Of interest for its provenance as well as for its artistic value is a statuette of “the nurse Satsneferu” recently acquired by the Metropolitan Museum. The statuette was found at Adana, in southeastern Asia Minor. It is assigned to the XIIth dynasty on epigraphical grounds and because of the name of its original owner. (H. E. W., *B. Metr. Mus.* XVI, 1921, pp. 208–210; fig.)



FIGURE 2.—HEAD OF YOUTH: NEW YORK.

**Classical Accessions of the Metropolitan Museum.**—In *B. Metr. Mus.* XVI, 1921, pp. 9-14 (6 figs.), G. M. A. R(ICHTER) reports that the Metropolitan Museum has acquired an important series of sculptures: (1) a head of a youth (Fig. 2), in the Attic-Ionic style of about 500 B.C.; (2) a torso of a young athlete, to be dated between the Olympia temple sculptures and the Parthenon; (3) a torso of a youth, of the later Polyclitan school; (4) a statuette of a boxer (Fig. 3) made under the influence of Scopas; (5) a torso of a boy, Praxitelean; (6) a grave monument with a farewell scene in low relief, of the fourth century B.C.; (7) a small torso of a stooping Aphrodite, of Roman date; (8) a Hellenistic statue of an old fisherman. The Museum has also purchased a number of sculptures of Roman style, including a sarcophagus-relief representing the death of Meleager, and several architectural fragments; also a series of more than a hundred ancient bronzes,

eighty vases, seventeen terra-cottas, and a remarkable archaic statuette in amber, representing a woman carrying a child. *Ibid.* pp. 32-39 (6 figs.), Miss Richter describes some of the bronzes mentioned above. The most important are (1) a statuette of a diadumenos (Fig. 4), showing the influence of Lysippus; (2) a realistic statuette of a negro boy; (3) a Hellenistic statuette of a tragic actor, in a dramatic posture; (4) an archaic handle in the form of a youth bent backward; (5) a statuette of Harpocrates; (6) a statuette of a bull, of fifth century style. The collection includes not only other works of art, but a number of surgical and other instruments. *Ibid.* pp. 225-229 (5 figs.), Miss Richter publishes seven Roman portraits lately acquired by the Metropolitan Museum. They are good examples from several periods: the Republican, the Augustan, the second century, and the third century, A.D.

**A Replica of the Venus Genetrix.**—In *B. Metr. Mus.* XVI, 1921, p. 20, G. M. A. R(ICHTER) reports that the Metropolitan Museum exhibits as an anonymous loan an excellent replica of the Venus Genetrix, sup-

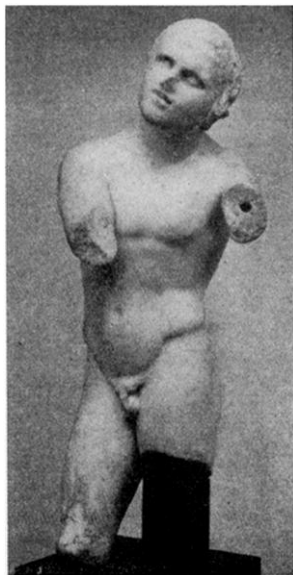


FIGURE 3.—STATUETTE OF BOXER: NEW YORK.

posed by some archaeologists to be a copy of the statue of Aphrodite in the Gardens by Alcamenes.

**Terra-cottas from Crete.**—In *B. Metr. Mus.* XVI, 1921, pp. 168–170 (3 figs.), M. E. C. reports that the Metropolitan Museum has received as a loan from the Archaeological Institute of America a series of terra-cottas of the seventh century B.C., discovered by Dr. Halbherr in his excavations at Praesos in Crete (see *A.J.A.* IX, 1894, pp. 543–544; XI, 1896, p. 579; second series, V, 1901, pp. 281–283, 371–392).

**Jewels of the T'ang Period.**—In *B. Metr. Mus.* XVI, 1921, pp. 17–18 (4 figs.), S. C. B. R. reports that the Metropolitan Museum has acquired a series of Chinese gold jewels and silver ornaments of the T'ang period.

**Pottery Lohans.**—In *B. Metr. Mus.* XVI, 1921, pp. 15–16 (fig.), S. C. B. R. reports the acquisition by the Metropolitan Museum of a Chinese pottery figure of one of the sixteen Lohans or disciples of Buddha, from the caves of the Eight Lohan Mountain near Ichou. The head is not restored, as are some heads of other Lohans found on this site. The figure is of more than life size, and was built up on an iron frame of which parts are still visible. *Ibid.* XVI, 1921, p. 120 (fig.), the purchase of a second Lohan from the same series is announced.

**A Buddhist Painting.**—In *B. Metr. Mus.* XVI, 1921, pp. 124–126 (fig.), S. C. B. R. describes a Buddhist painting of Chinese or Korean origin, recently given to the Metropolitan Museum. It shows Buddha accompanied by disciples and Bodhisattvas, musicians and attendants with banners. The style is related to that of the paintings of Khotan in Chinese Turkestan.

**An Exhibition of Sword Guards.**—In *B. Metr. Mus.* XVI, 1921, pp. 142–144 (fig.), B. D(EAN) reports the exhibition at the Metropolitan Museum of a collection of a hundred Japanese sword guards, some of which are as early as the fourteenth century.

**NORTHAMPTON.**—**Acquisitions of the Hillyer Art Gallery.**—Among a number of recent accessions to the Hillyer Art Gallery of Smith College, reported in a list published under the title "Fifth Special Exhibition, Season of 1920–1921: The New Accessions" are the following antiquities: (1) an Egyptian bronze mirror with an ivory handle; (2) an Attic black figured amphora, on each side of which, in a "reserved" panel, is represented a quadriga; (3) a fragment of a terra-cotta relief representing a Victory sacrificing a bull.

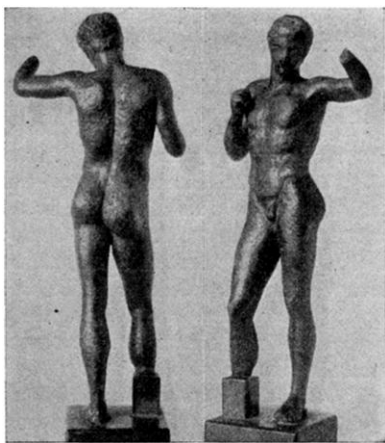


FIGURE 4.—STATUETTE OF DIADOU-  
MENOS: NEW YORK.

**PROVIDENCE.—T'ang Mirrors.**—In *B. Rhode Island School of Design*, IX, 1921, pp. 36-38 (2 figs.), L. E. R(OWE) describes two Chinese bronze mirrors of the T'ang period which are now in the collection of the Rhode Island School of Design.

## EARLY CHRISTIAN, BYZANTINE, MEDIAEVAL, AND RENAISSANCE ART

### GENERAL AND MISCELLANEOUS

**CAIRO.—Fostat Pottery.**—In *Burl. Mag.* XXXIX, 1921, pp. 11-18 (11 figs.), W. A. STEWART discusses the recent finds of pottery in that area of Old Cairo known as Fostat. The pottery covers the period from Early Christian times to the fifteenth century. Almost all of it shows foreign influence, and it can be determined that in some cases the pieces were imported from Persia, while in others they were made by Persian artisans in Cairo.

### ITALY

**FERRARA.—A Ravennate Sarcophagus.**—A sarcophagus excavated in Ferrara in 1920 is published by C. RICCI in *Rass. d'Arte*, VIII, 1921, pp. 253-260 (12 figs.). Renaissance coats of arms carved on it indicate that it was not buried so long ago as might have been suspected. But the sarcophagus itself is clearly an early work. It is shown to belong to a group carved in Ravenna in the first half of the fifth century, a group retaining classical features throughout. On the front of the sarcophagus are the figures of six apostles in niches flanking a central niche containing the enthroned Christ. On each end are two other apostles in niches, and, to complete the twelve, two sheep on the back symbolize the last two apostles.

**FLORENCE.—A Fourteenth Century Processional Cross.**—An unusually splendid silver processional cross decorated with enameled paintings, recently acquired by the Bargello, Florence, is published by C. GAMBA in *Dedalo*, II, 1921, pp. 219-221 (pl.; 2 figs.). The general design of the cross, as well as the character of the enameled decorations, indicates the region of Siena as its provenance. Simone Martini is the painter most nearly approached by the author of the enamels.

**Tapestries by Bachiacca.**—The work of a minor artist, Francesco Bachiacca, particularly as it is shown in two series of tapestries recently hung in the Uffizi, is discussed by M. TINTI in *Dedalo*, I, 1921, pp. 803-817 (pl.; 12 figs.). One of the series represents the months, the other grotesques. Both were done toward the end of the artist's life, in the middle of the sixteenth century. While Bachiacca was not a first rate artist and while he borrowed freely from other masters, there is a liveliness and spontaneity about his work (partly due, no doubt, to the contact with real life into which his Bohemian habits brought him) which gives them an unmistakable personal note.

**MILAN.—Antonello da Messina.**—In *L'Arte*, XXIV, 1921, pp. 71-73 (pl.; fig.), A. VENTURI adds a painting and a drawing to the known works of Antonello da Messina. The painting, a portrait of a monk in the collection of Achillito Chiesa at Milan, belongs to about 1475, when the artist had lost every trace of Flemish influence. Venetian *sfumato* and the artist's own indication of volume are characteristic features of the picture. The drawing (in the Albertina at

Vienna, where it is labeled Marescalco) represents the bust of a youth and is the only authentic drawing by Antonello.

**A Relief by Jacopo della Quercia.**—In *Dedalo*, II, 1921, pp. 149–153 (pl.; 2 figs.), I. B. SUPINO publishes a hitherto unknown work in the Ojetti collection which may confidently be attributed to Jacopo della Quercia, in the period in which he was working on the door of S. Petronio at Bologna. The relief came from the villa of Corsano in Val d'Elsa and represents the Madonna and Child, to whom S. Antonio is presenting a prelate. It was apparently in the form of a lunette originally, decorating the archivolt of a door. It is one of the finest examples of the master's work that have come down to us.

**RAVENNA.—The New Portrait of Dante.**—In *Gaz. B.-A.* IV, 1921, pp. 252–254 (3 figs.), P. ANTONY-THOURET publishes an excerpt from a letter written by Corrado Ricci in which the latter shows that neither iconography, nor history, nor traditions confirm the belief that the newly discovered fresco in S. Francesco at Ravenna is a portrait of Dante.

**The Funerary Church of Dante.**—The important features of the older forms of the church of S. Francesco at Ravenna as brought to light in the recent restorations in honor of the Dante centenary are briefly summarized by S. MURATORI in *Rass. d'Arte*, VIII, 1921, pp. 298–314 (15 figs.). The most interesting, popularly, at least, are the frescoes that have been uncovered, particularly the supposed portrait of Dante.

**RIMINI.—Another Portrait of Dante.**—In a study of the frescoes uncovered a few years ago in the apse of S. Agostino in Rimini F. FILIPPINI in *Boll. Arte*, I, 1921, pp. 3–20 (21 figs.) gives evidence for the recognition of Dante among the characters represented. Through similarity to the work on the altarpiece of the Miracles of S. Giuliano, Rimini, the frescoes are attributed to the signer of that altarpiece, Bitino da Faenza. It seems likely that they were done in the second decade of the fifteenth century at the order of Fra Girolamo di Leonardo. Now at that time Fra Leonardo had just come from the Council of Costanza, where his friend, Fra Giovanni da Sarravalle, had in his commentary on Dante's Divine Comedy filled everyone with enthusiasm for that poet. What more natural than that in the new decorations at Rimini prominent place should be given to Dante, watching in company with Petrarch and lords of the house of Malatesta the miracle of the resuscitation of Drusiana?

**ROME.—Two Works by Benozzo Gozzoli.**—Two examples of Gozzoli's work during his sojourn in Rome and Lazio from 1456 to 1458 are published by R. PAPINI in *Boll. Arte*, I, 1921, pp. 36–38 (3 figs.). One, found six or seven years ago in SS. Domenico e Sisto, Rome, is probably to be identified as the fragmentary central portion of a large composition of the Madonna "with many saints" referred to by Vasari. The tutorship of the master Fra Angelico is still evident in it. But wholly in Gozzoli's own individual manner is the second painting, a head of Christ discovered a short time ago by the author of the article in the monastery of Sta. Chiara in Piperno. It is probably a fragment of a tabernacle.

**An English Mediaeval Embroidery in the Vatican.**—In *Burl. Mag.* XXXIX, 1921, pp. 121–128 (3 pls.), A. LINDBLOM publishes an elaborate example of English embroidery, an *opus Anglicanum* in the form of a cope, from the reign of Edward I. It is exhibited in the Borgia apartments of the Vatican. The deep crimson and gold of the work form a more perfect harmony than one may



find in almost any other extant piece of the thirteenth and fourteenth century, and the work is equally important for its perfect preservation and its delicate workmanship.

**SYRACUSE.**—*Unpublished Syracusan Paintings.*—In *L'Arte*, XXIX, 1921, pp. 111–115 (3 figs.), E. MAUCERI publishes three fifteenth century paintings in Syracuse, showing their relationship with other groups of paintings where it is not possible to discover their authors.

**TIVOLI.**—*The Deposition of Tivoli.*—In *Dedalo*, II, 1921, pp. 79–89 (pl.; 8 figs.), F. HERMANIN writes on the splendid group of wooden statues, composing the Descent from the Cross, recently restored and regrouped in the cathedral at Tivoli. The work is connected stylistically with other Romanesque sculptures of the same province but surpasses them in largeness of conception and liveliness of expression. It belongs to that thirteenth century trend of art which culminated in the work of Pietro Cavallini.

**TRENT.**—*The Sacramentarium of the Church of Trent.*—The sacramentarium recently returned to the city of Trent from the Palatine library of Vienna is the subject of an article by G. GEROLA in *Dedalo*, II, 1921, pp. 221–230 (4 figs.). The decorations of the manuscript pages (British in origin of inspiration) are less interesting than the binding. This was restored in the sixteenth century, but it still contains on the outside the tenth century ivory figure of a saint and on the inside fragments of sixth or seventh century figured cloth (Fig. 5).

**VENICE.**—*Andrea del Castagno.*—A proof of the hitherto hypothetical sojourn of Andrea del Castagno in Venice is given by G. FIOCCO in *L'Arte*, XXIV, 1921, pp. 85–89 (2 figs.). A close inspection of the frescoes in the apse of the church of S. Zaccaria in Venice reveals the hand of Andrea in the style of the work. Even his signature is found and the date 1442. Francesco da Faenza is indicated in the inscription as a co-worker; to him may be assigned the putti and other decorative motives.

## FRANCE

**ELNE.**—In *Bulletin de la Société Archéologique du Midi de la France*, nouvelle série, 42, 1913, pp. 85–88 (pl.), F. GALABERT publishes the inscription from the tomb of the Abbé Gaubert (d. 1234) of the monastery of Saint-Genis des-Fontaines, near Elne (Pyrénées-Orientales). It consists of fourteen lines in leonine hexameters, with some metrical irregularities.

**PARIS.**—*A Medallion of Filippo Strozzi.*—In *Gaz. B.-A.* IV, 1921, pp. 203–210 (pl.; 3 figs.), J. BABELON publishes a medallion with the portrait of Filippo Strozzi, of which there is a mediocre example in the Cabinet of Medals, Paris. Evidence is given for the attribution of the work to Benedetto Majano, author of the Strozzi bust in the Louvre.

**Little Known Paintings by Rembrandt.**—In *Gaz. B.-A.* III, 1921, pp. 213–218 (pl.; 3 figs.), A. BREDIUS publishes three pictures by Rembrandt. A self portrait painted in about 1630 is in the collection of the Countess Delaborde. The portrait of a man reading, hitherto known only in copies, belongs to Count Demandoex Dedons, Marseilles, and is signed and dated 1645. The third picture is a little sketch in the author's collection which comes from the Wynn Ellis sale, where it figured as a study for the Munich painting of the Erection of the Cross. Its more profound conception, however, and the nature of its variations from the Munich painting prove that it is a later work.

**TOULOUSE.**—**Five Shrines.**—In *Bulletin de la Société Archéologique du Midi de la France*, nouvelle série, 42, pp.122-132 (pl.; 5 figs.), A. AURIOL describes shrines of five saints preserved at the church of Saint-Senin in Toulouse. All are in the form of a rectangular chest surmounted by a cover shaped like



FIGURE 5.—CLOTH BINDING OF SACRAMENTORIUM: SIXTH OR SEVENTH CENTURY: TRENT.

a steep roof. They are made of walnut wood and covered with plates of silvered copper. All show architectonic ornament, with panels framing figures in relief. They are dated in the sixteenth century, but have undergone repairs since that date.

#### HOLLAND

**AMSTERDAM.**—**The Annunciation by Matteo Civitale.**—In *Art in America*, IX, 1921, pp. 202-205 (pl.), W. R. VALENTINER publishes a terra-cotta figure of the Virgin in a private collection in Amsterdam which he believes to be the

companion piece of the beautiful Angel of the Annunciation by Matteo Civitate in the Metropolitan Museum, New York.

### GERMANY AND AUSTRIA

**HANOVER.**—A Painting by Botticelli.—In *L'Arte*, XXIV, 1921, pp. 137-138 (fig.), A. VENTURI publishes a painting of the Annunciation in the Kestner Museum, Hanover, which he places among the late works of Botticelli. It was formerly ascribed to the school of that master.

**MUNICH.**—Three Ivory Reliefs.—In *Münch. Jb.* XII, 1921, pp. 38-45 (4 figs.), R. BERLINER publishes three ivory reliefs representing scenes from the history of Christ, which were obtained by the Bavarian National Museum in 1917. They clearly belong to the same series as those numbered 4 to 16 in the second volume of Goldschmidt's *Elfenbeinskulpturen*. But even these new additions by no means complete the cycle of subjects which must originally have been represented by the group. The work is apparently by a German artist under Byzantine influence and belongs to the Othonian period.

**The Madonna with the Rose Bush.**—In *Münch. Jb.* XI, 1921, pp. 2-12 (7 figs.), P. M. HALM writes on the stone group of the Madonna standing before a rose bush in which the Child sits, a work acquired in 1916 by the Bavarian National Museum. The prominence given to the rose bush is the most interesting feature of the work; the reference is apparently to the prophetic words of Isaiah (xi, 1 and 2). Comparison with other sculptures dates the group in the period from 1360 to 1380, and its authorship is to be sought in the Regensburg school.

**VIENNA.**—A Madonna by Correggio.—In *L'Arte*, XXIV, 1921, p. 172 (fig.), A. VENTURI publishes a Madonna and Child with St. John in the Hofmuseum of Vienna, which he attributes to Correggio.

### ROUMANIA

**The Excavations at Curtea of Arges (Roumania).**—In *R. Arch.*, fifth series, XIII, 1821, pp. 1-23 (pl.), G. I. BRATIANU describes discoveries in the church of St. Nicholas (Domnese) in the ancient capital of Walachia. Under the relatively modern paintings of the interior, a series of five Byzantine frescoes has been found. Details of costume fix the date of the frescoes in the fourteenth century. On a column the figure of a warrior is painted, in a costume of that period. An inscription earlier than the paintings gives the date 1352 for the death of "the great Voivode Basarab." Fourteen tombs were found within the church, the chief of which contained the remains of a man whose costume resembled that of the painted figure. An elaborate gold fastening of his girdle has a curious architectural form resembling a castle, in the great central opening of which is a swan with a woman's head. A trefoil and two fleurs de lis are seen in three small openings below. The work seems to belong to the school of Transylvania (Cluj-Kolosvar). Several other interesting works of metal were found in the tombs. The relief known as the "Satru of Radu Negru," legendary founder of the Walach Principedom, was formerly in the church of St. Nicholas and is now in the National Museum at Bucharest. It is a recumbent figure—a fashion borrowed from Western Europe. The events of the history of Roumania in the twelfth, thirteenth and fourteenth centuries are

briefly recounted. The great Hungarian and Catholic penetration of Walachia belongs to the period from about 1340 to 1375. The person buried in the chief tomb in St. Nicholas was probably the great Voivode Basarab, not the somewhat later Radu Negru. Excavations are to be continued. (See also N. Jorga in *C. R. Acad. Insc.* 1921, pp. 22-26.)

#### GREAT BRITAIN

**BRISTOL.**—A Byzantine Psalter.—In *Burl. Mag.* XXXVIII, 1921, pp. 119-128 and 282-289 (4 pls.), M. P. PERRY publishes a hitherto unnoticed Byzantine psalter in the possession of the Western College at Bristol. The manuscript may be dated in the eleventh century; it belongs to the so-called "Monastic-theological" group. Besides two full-page illuminations, it is illustrated by a series of even more interesting marginal vignettes, the subject matter and iconographical significance of which are here discussed.

**COVENTRY.**—A Fifteenth Century Oak Chair.—In *Burl. Mag.* XXXIX, 1921, pp. 170-177 (2 pls.; fig.), H. CESCINSKY describes the remnants of a fine old chair in St. Mary's Hall, Coventry, which is almost unique as a good example of secular chairs as early as the fifteenth century. Originally the chair was probably in the form of a triple throne and was inspired from ecclesiastical sources.

**LONDON.**—A Stucco after Verrocchio.—In *Burl. Mag.* XXXIX, 1921, pp. 131-138 (2 pls.), E. MACLAGAN publishes a badly damaged stucco relief recently acquired by the Victoria and Albert Museum, which it seems possible to consider a copy moulded from Verrocchio's now lost bronze representing the head of Alexander. Even in its fragmentary condition one may see that it is a much stronger, abler type of work than is the marble relief of "Scipio" in the Louvre. The latter is undoubtedly a later imitation of either one of the stucco casts of the bronze or the bronze itself. The Darius, a companion piece to the Alexander head, probably inspired Leonardo's drawing of the head of a warrior (in the British Museum).

**An Early English Embroidery.**—In *Burl. Mag.* XXXIX, 1921, pp. 9-10 (fig.), Mrs. A. CHRISTIE publishes an early fourteenth century embroidered representation of the Crucifixion recently acquired by the Victoria and Albert Museum. It probably once formed the front of a burse.

**Roman Drinking Glasses.**—In *Burl. Mag.* XXXIX, 1921, p. 9 (fig.), P. GANZ publishes an ancient glass (from the Engel Gros collection) found in 1883 at Boulogne in the so-called "lower town." Engraved groups of figures upon the glass represent scenes from the life of Christ. A similar goblet found at Cologne is in the Sloane collection of the British Museum. Both belong to the Christian Roman period, showing the primitive barbaric style of the art of the Roman legions of North Africa and Syria in the fourth and fifth centuries A.D.

**Notes on Dürer.**—In *Burl. Mag.* XXXIX, 1921, pp. 177-184 (2 pls.), C. DODGSON publishes a small painted portrait (owned by Mr. S. Wilensky), which he identifies as the work of Dürer. L. Justi finds that the head fits into Dürer's scheme of proportions. A second attribution to Dürer consists of a leaf of the Netherlands sketch book lately acquired by the British Museum. It represents still life objects, furniture and jugs.

**A Panel of the Crucifixion.**—In *Burl. Mag.* XXXIX, 1921, pp. 53-54 (pl.),

T. BORENIUS publishes an important thirteenth century painting of the Crucifixion belonging to Mr. Henry Harris. It is of special interest as showing the old Byzantine tradition beginning to be affected by contact with the influence of Giotto.

**A Copy of a Rembrandt.**—In *Burl. Mag.* XXXIX, 1921, pp. 18-23 (4 figs.), A. BREDIUS publishes a painting of an elderly man (belonging to the author of the article) which is such masterly work and so closely similar to paintings by Rembrandt that it is believed to be a copy by Ferdinand Bol after a lost Rembrandt.

**A Florentine Predella.**—In *Burl. Mag.* XXXIX, 1921, p. 154 (pl.), T. BORENIUS writes on a hitherto unpublished predella, owned by M. Bernard d'Hendecourt, which is important because of its large size and fine artistic quality. The iconography is very unusual. The style suggests as its author Compagno di Agnolo.

**A Portrait by Holbein.**—A portrait of a man recently discovered in England, which may be assigned to the early period (about 1517) of Hans Holbein the younger is published by P. GANZ in *Burl. Mag.* XXXVIII, 1921, pp. 210-221 (pl.). The portrait was probably painted at Lucerne and very likely represents Jacob von Hertenstein, the powerful protector of the artist.

**An Italian Wooden Statuette.**—In *Burl. Mag.* XXXIX, 1921, p. 157 (pl.), E. MACLAGAN publishes a wooden statuette of the Virgin and Child recently acquired by Mr. Henry Harris. The work probably belongs to the Sienese school of the fifteenth century. The French Gothic influence, which is so evident in it, probably came both directly and indirectly, through the school of the Pisani.

## UNITED STATES

**BOSTON.**—**A Catalan Fresco.**—A Byzantine fresco recently acquired by the Museum of Fine Arts is announced in the *B. Mus. F. A.* XIX, 1921, p. 59 (fig.). The fresco comes from the apse of the small Romanesque church of Sta. Maria de Mur in Catalonia.

**Twelfth Century Intaglios.**—In *B. Mus. F. A.* XIX, 1921, pp. 54-56 (6 figs.), B. I. GILMAN describes an unusually interesting set of engravings recently acquired by the Museum of Fine Arts. They were made in 1863 from the copper intaglios that decorate the twelfth century *Corona Lucis* in the cathedral at Aix-la-Chapelle.

**CAMBRIDGE.**—**A Crucifixion by Fra Angelico.**—In *Burl. Mag.* XXXIX, 1921, pp. 209-210 (3 pls.), T. BORENIUS publishes a Crucifixion lately acquired by the Fogg Art Museum. It is an important example of the work of Fra Angelico, dating, probably, from the middle of the fifteenth century. Its closest parallel is offered by the Crucifixion in the Louvre. The Dominican kneeling at the foot of the cross is probably to be identified as Juan de Torquemada.

**Acquisitions of the Fogg Museum.**—In *Art in America*, X, 1921, pp. 43-45 (6 figs.), F. M. PERKINS publishes two paintings recently acquired by the Fogg Art Museum. The first of these is an Ascension by the artist whom Sirén has christened "Maestro del Bambino Vispo." The correctness of the attribution is evidenced by a comparison with a painting by that master in the Johnson collection and with some examples of his art recently acquired by the Bos-

ton Museum of Fine Arts. The second Fogg Museum painting represents the Nativity and is by Bicci di Lorenzo.

**CHICAGO.**—**Niccolò di Pietro Gerini.**—In *Art in America*, IX, 1921, pp. 148–155 and 233–240 (4 figs.), R. OFFNER describes two groups of the Madonna and Child (one in the Martin A. Ryerson collection, Chicago, the other in the Boston Museum of Fine Arts), which are attributed to Niccolò di Pietro Gerini. He also gives a chronological list of other works attributable to this artist.

**NEW YORK.**—**Two Constantinopolitan Paintings.**—Two paintings of the Madonna in New York collections (one belonging to Otto Kahn, the other to Carl Hamilton) form the basis of B. BERENSON's study in *Dedalo*, II, 1921, pp. 285–304 (2 pls.; 11 figs.) of mediaeval painting in Constantinople as contrasted with that of Italy. The author admits that the study falls outside his own field and that his conclusions rest in some measure upon personal intuitions rather than upon certain proofs. Nevertheless, he gives a number of reasons. In the first place, he argues that the work could not have been done elsewhere than in Constantinople. Sirén's attribution of one of the panels to Cavallini is untenable, and Cimabue, Duccio, and others are out of the question. It was only in Constantinople that such perfected technique, such splendid color, such mosaic-like effects were attained in mediaeval painting. The two examples are clearly by the same master and must belong to the twelfth century. They come from Spain, where they were probably taken after the conquest of Constantinople.

**A Portrait by Rogier van der Weyden.**—In *Art in America*, IX, 1921, p. 188 (fig.), M. J. FRIEDLANDER publishes a hitherto almost unknown portrait of a man recently acquired by Mr. Michael Dreicer, New York, which is attributed to van der Weyden. As is usual in this artist's work, the head is expressive of severe, earnest piety.

**An Unpublished Painting by Titian.**—In *Art in America*, IX, 1921, pp. 223–225 (pl.), F. M. PERKINS publishes a painting in the Blumenthal collection, New York, which has long been attributed to Titian. The author concurs with this attribution but disagrees with the subject usually assigned to the painting; he believes that it represents Adonis rather than Diana.

**A Portrait by Botticelli.**—In *Art in America*, X, 1921, pp. 26–30 (fig.), B. BERENSON publishes a portrait of a young man in the collection of Mr. Carl W. Hamilton, New York, which he attributes to Botticelli and describes as more "Botticellian than any other Botticelli in existence" (Fig. 6).

**Sculpture by Giovanni Pisano.**—In *B. Metr. Mus.* XVI, 1921, pp. 145–146 (3 figs.), J. B. publishes a new accession of the Metropolitan Museum, a pilaster with the symbols of three evangelists. This, along with the two pilasters with angels blowing trumpets acquired a few years ago, seems to have come from a pulpit parapet by Giovanni Pisano, probably the famous pulpit made between 1301 and 1310 for the Duomo of Pisa.

**Early Christian Gold Glass.**—In *B. Metr. Mus.* XVI, 1921, pp. 170–175 (3 figs.), C. L. A. describes the representative collection of fourteen pieces of Early Christian gold glass which has come into the possession of the Metropolitan Museum during the last few years. The designs etched in the gold, of interest iconographically rather than artistically, include profane as well as religious subjects.

**A Tondo by Luca della Robbia.**—In *B. Metr. Mus.* XVI, 1921, pp. 224–225

(fig.), J. B. describes an enameled terra-cotta tondo of Prudence by Luca della Robbia, which was recently bought by the Metropolitan Museum. This tondo is among those which Professor Marquand has suggested may have been originally designed for the Pazzi Chapel of S. Croce, Florence.

**Mediaeval Sculptures.**—Among the recent additions to the mediaeval collections of the Metropolitan Museum are two examples of French mid-twelfth



FIGURE 6.—PORTRAIT OF A YOUNG MAN: NEW YORK.

(FROM ART IN AMERICA.)

century work, a stone column-statue representing a king of Judah and a capital with scenes from the Temptation of Christ. In contrast to the naturalism and liveliness here combined with the earlier Romanesque decorative quality, a second capital, belonging to the late eleventh century, exhibits that decorative quality without the naturalism. The exact provenance of none of these sculptures is known. (J. B., *B. Metr. Mus.* XVI, 1921, pp 48-52; 3 figs.)

**A Painting by Pieter Bruegel the Elder.**—A painting of the Harvesters, lately acquired by the Metropolitan Museum as a work of the school of Bruegel the Elder is discussed by B. B. in *B. Metr. Mus.* XVI, 1921, pp. 96-103 (5 figs.). The style of the work leads to the conjecture that it might be the work of Pieter Bruegel himself, and a thorough cleaning has revealed a signature which proves the validity of this conjecture. The picture undoubtedly belonged with a series representing the months, some of which are now in the Kunsthistorisches Hofmuseum, Vienna.

**Renaissance Stained Glass.**—Two windows of Flemish sixteenth century workmanship recently acquired by the Metropolitan Museum are published by J. B. in *B. Metr. Mus.* XVI, 1921, pp. 46-47 (2 figs.). The work represents

the transition between the mosaic glass of the Gothic period and the translucent panes of the High Renaissance.

**Mantegna's Risen Christ.**—In *B. Metr. Mus.* XVI, 1921, pp. 77-80 (3 figs.), W. M. I., JR. publishes a print of Mantegna's engraving of the Risen Christ recently acquired by the Metropolitan Museum. The print is entirely different from others one sees of this plate. Apparently it is the only one that has survived from the perfect state of the plate; others lack its fine finish.

**A Sculpture by Juliot.**—A characteristic work by Jacques Juliot the Elder recently acquired by the Metropolitan Museum is published in *B. Metr. Mus.* XVI, 1921, pp. 135-136 (fig.). The relief, representing the Dormition of the Virgin, is to be dated about 1550; it shows the late development of the school of Troyes in the period of transition from Gothic to Renaissance.

**A Triptych by Andrea di Vanni.**—In *Art in America*, IX, 1921, pp. 180-188 (pl.), F. M. PERKINS publishes a portable triptych belonging to Ex-Senator Clark, New York, which is signed by Andrea di Vanni. It is of particular interest because it is clearly one of the earliest works so far known as unmistakably by Vanni, and it is also one of the finest. Its date must fall in the decade between 1375 and 1385.

**A Work by the Master of the Marble Madonnas.**—In *Art in America*, X, 1921, pp. 39-40 (fig.), S. RUBINSTEIN publishes a relief of a Madonna and Child in the Mortimer Schiff collection, New York, which she attributes, on the basis of its similarity to works published in an earlier study (see *Art in America*, April, 1919, pp. 104-110), to the Master of the Marble Madonnas.

**A Painting by Hans Suess.**—In *B. Metr. Mus.* XVI, 1921, pp. 133-134, it is announced that the Metropolitan Museum has purchased a painting of the Ascension by Hans Suess, better known as Hans Kulmbach, a pupil and assistant of Dürer. The composition resembles that of a woodcut of the subject in Dürer's *Little Passion*, 1509-1511.

**Italian Laces.**—In *B. Metr. Mus.* XVI, 1921, pp. 29-32 (2 figs.) F. M. describes some of the early Italian laces and altar cloths which have recently come to the Metropolitan Museum from the collection of Madame Ida Schiff.

**English Furniture.**—In *B. Metr. Mus.* XVI, 1921, pp. 146-151 (5 figs.), M. R. R. describes examples of English oak furniture recently acquired by the Metropolitan Museum. They range in date from the fourteenth century to the seventeenth.

**PHILADELPHIA.**—**A Pair of Donors by Jan Provost.**—M. J. Friedlander's attribution of the portrait of a donor in the Johnson collection to Jan Provost as opposed to Berenson's attribution of the same to Andrea Solario is substantiated by G. RING's publication in *Art in America*, X, 1921, pp. 16-20 (2 figs.) of the figure of a donatrix in an Italian private collection. The latter painting is clearly the companion piece of the donor's portrait; the size, general arrangement, and, particularly, the distinctive backgrounds fit together perfectly. Doubt of the northern origin of the female portrait is impossible, and all the characteristics of the work of Jan Provost are plainly seen in it. The two portraits must have originally formed parts of a large altar piece.

**PROVIDENCE.**—**A Madonna by Andrea Pisano.**—In *Art in America*, IX, 1921, pp. 225-232 (3 figs.), R. VAN MARLE publishes a marble statuette of the Madonna and Child recently acquired by the Rhode Island School of Design at Providence. The author attributes it to Andrea Pisano and conjectures that it was probably executed to stand above Andrea's bronze door of the Florentine baptistry.



## AMERICAN ARCHAEOLOGY

## GENERAL AND MISCELLANEOUS

**RECENT PUBLICATIONS.**—*Pueblo Bonito* by George H. Pepper (*Anthropological Papers, American Museum of Natural History, N. Y., XXVII, 1920, 398 pp.; 12 pls., colored; 155 figs.*) is a complete and exhaustive treatise based on explorations between 1896 and 1899, during which time 198 rooms in this extensive pueblo, the most important in northwestern New Mexico, were excavated. Full technical descriptions of the finds are of special importance in characterizing the culture of the ancient inhabitants. The building stood five stories high, and contained twice as many rooms as have been excavated. Its length was 667 feet. The masonry is partly rubble, partly ornamented mosaic. Every type of pueblo architecture is exhibited, the structure having grown by accumulation of population. *A Golden Breastplate from Cuzco, Peru*, is by M. H. SAVILLE (*Indian Notes and Monographs, 1921, 8 pp.; 2 pls.*). *String Records of the Northwest*, by J. D. LEECHMAN and M. R. HARRINGTON, *ibid.* 1921 (64 pp.; 6 pls.; fig.), deals with the custom of keeping biographical records by means of knots tied in strings. The paper is illustrated by specimens from southern British Columbia and from Washington. These records correspond only roughly to the "quipu" system, well known in South America, which is based on a numerical, not a chronological principle. *Material Culture of the Menomini*, by A. B. SKINNER, *ibid.* 1921 (478 pp.; 107 pls.; 74 figs.), is the most comprehensive recent volume on any Algonkian people. Skinner treats the culture of the Menomini inhabiting Wisconsin in systematic order: Religion, Social Organization, Societies, Housing, Dress, Food and its preparation, Means of Transportation, Handicraft, Archaeology and Ethnogeography. He advances some new speculations on Algonkian ethnical relationships and describes some hitherto unrecorded ethnological features. From every point of view the work, as the outcome of studies among the Menomini extending over eleven years, is a standard reference to the culture of the Central Algonkian. Other recent publications are 'The Cultural Transformation of the Copper Eskimó,' by DIAMOND JENNESS, *Geographical Review, XI, 1921, pp. 541-550 (fig.)* and *Ethnology of the Kwakwaka'wakw based on data collected by George Hunt*, by FRANZ BOAS, Part 2 (*35th Annual Report, Bureau of American Ethnology, 1913-14*). This, the second part, now completes the exhaustive treatment of Kwakwaka'wakw archaeo-ethnology. The texts and translations deal with Social Divisions, Family Histories, Songs, and conclude with addenda.

## ABBREVIATIONS

*Abh.*: Abhandlungen. *Allg. Ztg.*: Münchener Allgemeine Zeitung. *Alt. Or.*: Der alte Orient. *Am. Anthr.*: American Anthropologist. *A.J.A.*: American Journal of Archaeology. *A. J. Num.*: American Journal of Numismatics. *A. J. Sem. Lang.*: American Journal of Semitic Languages and Literature. *Ami d. Mon.*: Ami des Monuments. *Ant. Denk.*: Antike Denkmäler. *Ann. Arch. Anth.*: Annals of Archaeology and Anthropology. *Ann. Scuol. It. At.*: Annuario della r. Scuola Archeologica di Atene e delle Missioni Italiane in Oriente. *Ant. J.*: The Antiquaries Journal. *Arch. Anz.*: Archäologischer Anzeiger. *Ἀρχ. Δελτ.*: Ἀρχαιολογικὸν Δελτίον. *Ἀρχ. Ἐφ.*: Ἀρχαιολογικὴ Ἐφημερίς. *Arch. Rec.*: Architectural Record. *Arch. Rel.*: Archiv für Religionswissenschaft. *Arch. Miss.*: Archives de Missions Scientifiques et Littéraires. *Arch. Stor. Art.*: Archivio Storico dell' Arte. *Athen.*: Athenaeum (of London). *Ath. Mitt.*: Mitteilungen d. d. Archaeol. Instituts, Athen. Abt.

*Beitr. Assy.*: Beiträge zur Assyriologie. *Ber. Kunts.*: Amtliche Berichte aus den Preuss. Kunstsammlungen. *Berl. Akad.*: Preussische Akademie der Wissenschaften zu Berlin. *Berl. Phil. W.*: Berliner Philologische Wochenschrift. *Bibl. Stud.*: Biblische Studien. *Bibl. World*: The Biblical World. *B. Soc. Esp.*: Boletín de la Sociedad Española de Excursiones. *Boll. Arte*: Bollettino d'Arte. *Boll. Num.*: Bollettino Italiano di Numismatica. *Bonn. Jb.*: Bonner Jahrbücher: Jahrbücher des Vereins von Altertumsfreunden im Rheinlande. *B.S.A.*: Annual of the British School at Athens. *B.S.R.*: Papers of the British School at Rome. *B. Arch. C. T.*: Bulletin Archéologique du Comité des Travaux hist. et scient. *B. Arch. M.*: Bulletin Archéol. du Ministère. *B.C.H.*: Bulletin de Correspondance Hellénique. *B. Cleve. Mus.*: Bulletin of the Cleveland Museum of Art. *B. Inst. Gen.*: Bulletin de l'Institut National Genevois. *B. Inst. Ég.*: Bulletin de l'Institut Égyptien (Cairo). *B. Metr. Mus.*: Bulletin of the Metropolitan Museum of Art, New York. *B. Mus. Brux.*: Bulletin des Musées Royaux des arts décoratifs et industriels à Bruxelles. *B. Mus. F. A.*: Museum of Fine Arts Bulletin, Boston. *B. N. Y. Hist. Soc.*: New York Historical Society Quarterly Bulletin. *B. Num.*: Bulletin de Numismatique. *B. R. I. Des.*: Bulletin of the Rhode Island School of Design. *B. Soc. Anth.*: Bulletin de la Société d'Anthropologie de Paris. *B. Soc. Midi Fr.*: Bulletin de la Société Archéologique du Midi de la France. *B. Com. Rom.*: Bullettino d. Commissione Archeologica Comunale di Roma. *B. Arch. Crist.*: Bullettino di Archeologia Cristiana. *B. Pal. It.*: Bullettino di Paletnologia Italiana. *Burl. Mag.*: Burlington Magazine. *B. Soc. Ant. Fr.*: Bulletin de la Société des Antiquaires de France. *Byz. Z.*: Byzantinische Zeitschrift.

*Chron. Arts*: Chronique des Arts. *Cl. Phil.*: Classical Philology. *Cl. R.*: Classical Review. *C. R. Acad. Insc.*: Comptes Rendus de l'Académie des Inscriptions et Belles-Lettres. *C.I.A.*: Corpus Inscriptionum Atticarum. *C.I.G.*: Corpus Inscriptionum Graecarum. *C.I.L.*: Corpus Inscriptionum Latinarum. *C.I.S.*: Corpus Inscriptionum Semiticarum. *Cron. B. A.*: Cronaca delle Belle Arti.

*Eph. Ep.*: Ephemeris Epigraphica. *Eph. Sem. Ep.*: Ephemeris für Semitische Epigraphik. *Exp. Times*: The Expository Times.

*Gaz. B.-A.*: Gazette des Beaux-Arts. *G.D.I.*: Sammlung der griechischen Dialekt-Inschriften.

*Ind. Notes*: Indian Notes and Monographs. *I. G.*: Inscriptiones Graecae (for contents and numbering of volumes, cf. *A.J.A.* IX, 1905, pp. 96-97). *I.G.A.*: Inscriptiones Graecae Antiquissimae, ed. Roehl. *I.G. Arg.*: Inscriptiones Graecae Argolidis. *I. G. Ins.*: Inscriptiones Graecarum Insularum. *I.G. Sept.*: Inscriptiones Graeciae Septentrionalis. *I.G. Sic. It.*: Inscriptiones Graecae Siciliae et Italiae.

*Jb. Arch. I.*: Jahrbuch d. d. Archäol. Instituts. *Jb. Kl. Alt.*: Neue Jahrbücher für das klassische Altertum, Geschichte und deutsche Litteratur und für Pädagogik. *Jb. Kunsth. Samm.*: Jahrbuch der Kunsthistorischen Sammlungen des allerhöchsten Kaiserhauses. *Jb. Phil. Päd.*: Neue Jahrbücher für Philologie und Pädagogik (Fleckeisen's Jahrbücher). *Jb. Preuss. Kunts.*: Jahrbuch d. Preuss. Kunstsammlungen. *Jh. Oest. Arch. I.*: Jahreshefte des oesterreichischen Archäologischen Instituts. *J. Asiat.*: Journal Asiatique.

*J.A.O.S.*: Journal of the American Oriental Society. *J. B. Archaeol.*: Journal of the British Archaeological Association. *J. B. Archit.*: Journal of the Royal Institute of British Architects. *J. Bibl. Lit.*: Journal of Biblical Literature. *J.E.A.*: Journal of Egyptian Archaeology. *J.H.S.*: Journal of Hellenic Studies. *J. Int. Arch. Num.*: *Διέθνῃς Ἐφημερίς τῆς νομισματικῆς ἀρχαιολογίας*, Journal international d'archéologie numismatique (Athens). *J.R.S.*: Journal of Roman Studies.

*Kunstchr.*: Kunstchronik.

*Mb. Num. Ges. Wien.*: Monatsblatt der Numismatischen Gesellschaft in Wien. *Mh. f. Kunstw.*: Monatshefte für Kunstwissenschaft. *Mél. Arch. Hist.*: Mélanges d'Archéologie et d'Histoire (of French School in Rome). *Mél. Fac. Or.*: Mélanges de la Faculté Orientale, Beirut. *M. Inst. Gen.*: Mémoires de l'Institut Genevois. *M. Am. Acad. Rome*: Memoirs of the American Academy in Rome. *M. Soc. Ant. Fr.*: Mémoires de la Société des Antiquaires de France. *Mitt. Anth. Ges.*: Mitteilungen der anthropologischen Gesellschaft in Wien. *Mitt. Or. Ges.*: Mitteilungen der deutschen Orient-Gesellschaft. *Mitt. Pal. V.*: Mitteilungen und Nachrichten des deutschen Palästina-Vereins. *Mitt. Vorderas. Ges.*: Mitteilungen der vorderasiatischen Gesellschaft. *Mon. Ant.*: Monumenti Antichi (of Accad. d. Lincei). *Mon. Piot.*: Monuments et Mémoires pub. par l'Acad. des Inscriptions, etc. (Fondation Piot.) *Mün. Akad.*: Bayerische Akademie der Wissenschaften, München. *Mün. Jb. Bild. K.*: Münchner Jahrbuch der bildenden Kunst. *Mus. J.*: The Museum Journal of the University of Pennsylvania.

*N.D. Alt.*: Nachrichten über deutsche Altertumskunde. *Not. Arch.*: Notiziario Archeologico. *Not. Scav.*: Notizie degli Scavi di Antichità. *Num. Chron.*: Numismatic Chronicle. *Num. Notes*: Numismatic Notes and Monographs. *Num. Z.*: Numismatische Zeitschrift. *N. Arch. Ven.*: Nuovo Archivio Veneto. *N. Bull. Arch. Crist.*: Nuovo Bullettino di Archeologia cristiana.

*Or. Lit.*: Orientalistische Literaturzeitung. *Or. Lux.*: Ex Oriente Lux.

*Pal. Ex. Fund.*: Quarterly Statement of the Palestine Exploration Fund. *Πρακτικά: Πρακτικά τῆς ἐν Ἀθήναις ἀρχαιολογικῆς ἑταιρείας*. *Proc. Soc. Ant.*: Proceedings of the Society of Antiquaries.

*Rass. d'Arte*: Rassegna d'Arte. *R. Tr. Eg. Assyr.*: Recueil de travaux relatifs à la philologie et à l'archéologie égyptiennes et assyriennes. *Rend. Acc. Lincei*: Rendiconti d. r. Accademia dei Lincei. *Rep. f. K.*: Repertorium für Kunstwissenschaft. *R. Assoc. Barc.*: Revista de la Asociación artístico-arqueológico Barcelonesa. *R. Arch. Bibl. Mus.*: Revista di Archivos Bibliotecas, y Museos. *R. Arch.*: Revue Archéologique. *R. Art. Anc. Mod.*: Revue de l'Art ancien et moderne. *R. Art Chrét.*: Revue de l'Art Chrétien. *R. Belge Num.*: Revue Belge de Numismatique. *R. Bibl.*: Revue Biblique Internationale. *R. Ép.*: Revue Épigraphique. *R. Ét. Anc.*: Revue des Études Anciennes. *R. Ét. Gr.*: Revue des Études Grecques. *R. Ét. G.*: Revue des Études Juives. *R. Hist. Rel.*: Revue de l'Histoire des Religions. *R. Num.*: Revue Numismatique. *R. Or. Lat.*: Revue de l'Orient Latin. *R. Sém.*: Revue Sémitique. *R. Suisse Num.*: Revue Suisse de Numismatique. *Rh. Mus.*: Rheinisches Museum für Philologie, Neue Folge. *R. Abruzz.*: Rivista Abruzzese di Scienze, Lettere ed Arte. *R. Ital. Num.*: Rivista Italiana Numismatica. *R. Stor. Ant.*: Rivista di Storia Antica. *R. Stor. Calabr.*: Rivista Storica Calabrese. *R. Stor. Ital.*: Rivista Storica Italiana. *Röm.-Germ.Forsch.*: Bericht über die Fortschritte der Römisch-Germanischen Forschung. *Röm.-Germ. Kb.*: Römisch-Germanisches Korrespondenzblatt. *Röm. Mitt.*: Mitteilungen d. d. Archäol. Instituts, Röm. Abt. *Röm. Quart.*: Römische Quartalschrift für christliche Altertumskunde und für Kirchengeschichte.

*Sächs. Ges.*: Sächsische Gesellschaft (Leipsic). *Sitzb.*: Sitzungsberichte. *S. Bibl. Arch.*: Society of Biblical Archaeology, Proceedings.

*W. kl. Phil.*: Wochenschrift für klassische Philologie.

*Z. D. Pal. V.*: Zeitschrift des Deutschen Palästina-Vereins. *Z. Aeg.Sp.Alt.*: Zeitschrift für Aegyptische Sprache und Altertumskunde. *Z. Alttest. Wiss.*: Zeitschrift für Alttestamentliche Wissenschaft. *Z. Assyr.*: Zeitschrift für Assyriologie. *Z. Bild. K.*: Zeitschrift für Bildende Kunst. *Z. Ethn.*: Zeitschrift für Ethnologie. *Z. Morgenl.*: Wiener Zeitschrift für die Kunde des Morgenlands. *Z. Morgenl. Ges.*: Zeitschrift der deutschen Morgenländischen Gesellschaft. *Z. Mün. Alt.*: Zeitschrift des Münchener Alterthumsvereins. *Z. Num.*: Zeitschrift für Numismatik.